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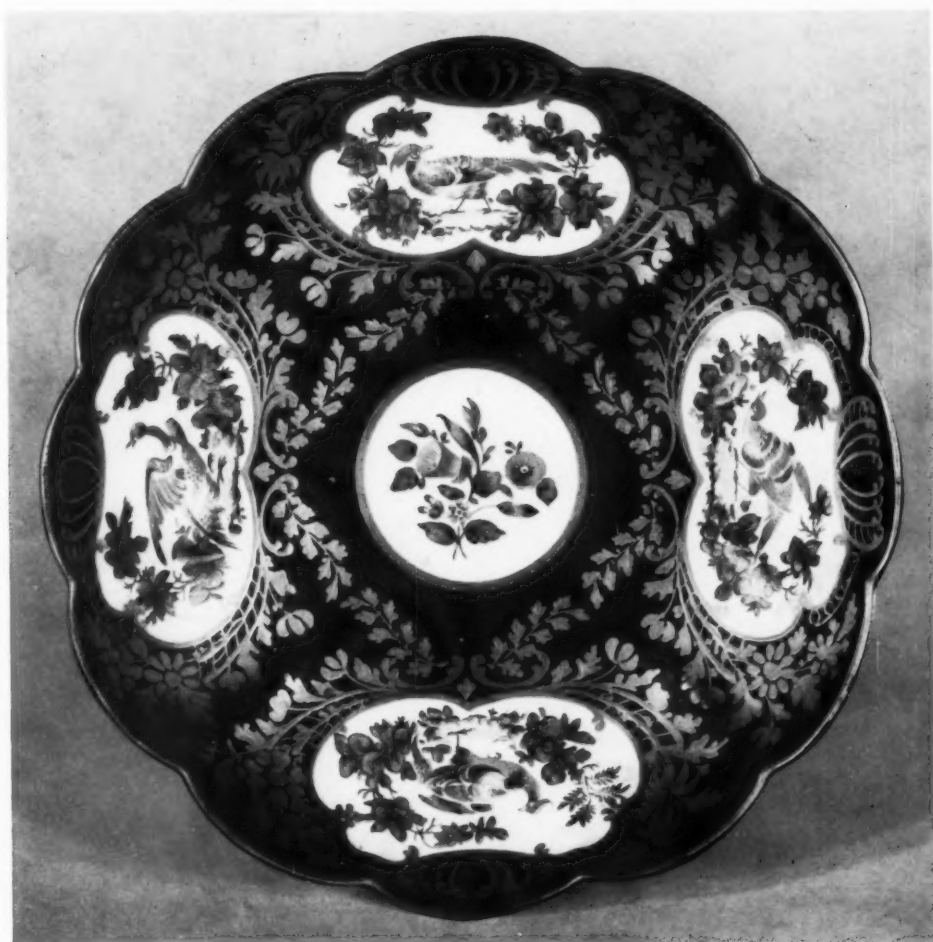
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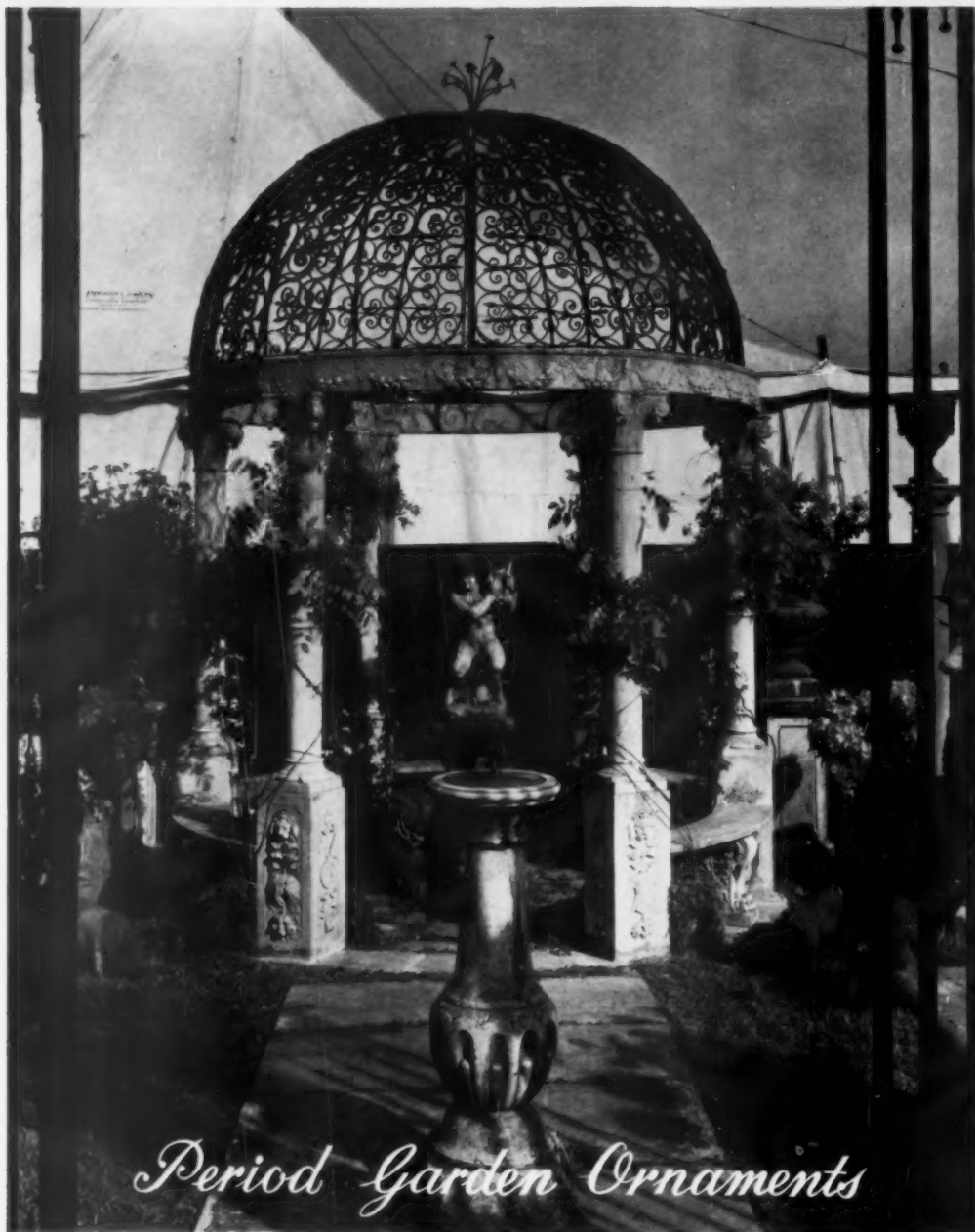
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CURRENT SHOWS AND COMMENTS BY PERSPEX

THE FUTURISM THAT HAD NO FUTURE



PORTRAIT OF H. J. VAN WISSELINGH. By COURBET.

From the Exhibition at the Lefevre Gallery.

PERSPEX's choice for the Picture of the Month.

THERE was a time when the man in the street glibly referred to all forms of modernism in art as "Futurism," or more scornfully as "all this Futurism"—an outstanding example of the fallacy of the uniform from the uninformed which logicians might well note. That was approximately in the second decade of this century; beginning with the 'twenties the terms were rapidly eclipsed by "Cubism" and "all this Cubism," and once again the generality would have found little acceptance by most of the artists it pretended to define. The impressive exhibition of "Modern Italian Art" at the Tate Gallery recalls the rise, reign and early fall of true Futurism, and echoes the ear-splitting trumpet blasts of the irrepressible Marinetti who appointed himself its champion. Actually it all seems so remote now that one wonders whether "Modern" can justly be applied to it. Nevertheless, as the Tate show reveals, these Futurists—Balla, Boccioni, Severini

shown was a mental conception, philosophically moved into a new dimension of space-time. A cyclist could be depicted not at one moment but as a progression of form across the available picture space; depicted by Giacomo Balla, doyen of the Futurist Movement, a woman exercising a dog became a blur of moving feet beneath a waving of skirts in juxtaposition to a dog with its tail in a dozen simultaneous positions and its feet twinkling through space. Over here Nevins could show soldiers marching as an almost abstract pattern of rhythmic movement as their limbs moved in unison. One of the names adopted by the movement was Simultanism, a more apt title descriptive of the aims. Balla himself tended to the depiction of abstract movement for its own sake as in his famous picture "Centrifugal Force," and in this exhibition his "Speed of a Car, plus Light, Sounds" is a triumph of this kind.

and their kind—were infinitely more modern and certainly more alive than the dreary Neo-classicism and self-styled Metaphysical Painters who succeeded them. One finds it difficult to understand why the movement died so soon; and so thoroughly.

The Futurists at least had something really new in art. They had not raked over the ashbins of dead civilisations and tried to create a living thing out of the old bones they found there. They had not gone back on human evolution and simplified themselves into silliness. When they abjured the past they did not merely renounce yesterday's fashion and revive that of the day before. They were "bang up to date"—and bang was the keyword both in its Germanic derivation from the term for a club and its more obvious onomatopoe. Not without significance the English mouthpiece of the movement was called "Blast" with Wyndham Lewis as chief blast-master. Italy, the home of the movement, was in revolt against the past, the whole past, and nothing but the past. The young firebrands hated the country being treated as an extended Museum and made into a world fit for tourists. They believed in the contemporary world of movement, violence, "dynamism" (their favourite word).

"Universal dynamism must be rendered in painting as a dynamic sensation," declared the famous Manifesto; and "Movement and Light destroy the materiality of bodies" was another principle. Actually, the most fundamental innovation was the introduction into pictorial art and sculpture of the element of time. Hitherto all visual art had confined itself to the appearance of objects in space at an arrested moment of time. However violent the action, however momentary the pose, it was held for ever in suspense. The wildest deeds of Delacroix, the lightest most transient *fouette* of Degas, the kiss of Rodin's lovers, is frozen eternally. Keats, to whom the transience of life was the tragedy of life, has immortalised the thought in the "Ode to a Grecian Urn."

The Futurists, accepting the new logic of the visual arts, that the thing

His disciple Boccioni was certainly the finest exponent both in writing and in his practice of the Futurist theory, and at the Tate he dominates the exhibition. "Dynamism of a Footballer," "Dynamism of a Horse," "Matter": the vast explosive canvases are splendidly organised compositions, and amazingly brilliant in colour. For it was no small part of the success of these men that they believed in painting, and however anarchic their subject matter their technical manner was on the highest levels. Merely as painting, merely as decoration, these often large-scale works by Boccioni are altogether remarkable, as his sculpture based on the same aesthetic of movement in space is scholarly and in its way equally decorative. Gino Severini, the other pupil of Balla, strikes a gayer note with his clowns and dancers, though in the 1920's he became more earnest and executed some large religious murals. But by this time Futurism had almost disappeared and he had turned to Cubism.

Perhaps Futurism may be accounted one of the victims of Fascism, for Marinetti associated himself with Mussolini's regime as propagandist, and although that doctrine in Italy accepted the apotheosis of violence it also in its emphasis on Nationalism glorified Italy's past. In common with most totalitarianism it also demanded that the arts should become a state language speaking to the greatest number, and all artists were organised under a State department, The Syndicate of Fine Art, which gave the final reward—or was it bribe?—salaried membership of the Fascist Royal Academy. The *Novocento* Movement, with such men as Achille Funi and Dario Neri, proved incredibly dull and tame after the Futurists: damp squibs on the lawn the morning after the firework party.

Meantime, there had been one curious reaction in the realm of pure painting when Giorgio Chirico and Carlo Carrà founded their Metaphysical Painting. It was as static as the other had been dynamic, as coldly classical as the other was vitally modern. Chirico himself depicted vast empty piazzas, studies of leather-headed lay figures, or still life composed of set-squares and other geometrician's paraphernalia plus biscuits. It may be that art cannot live by bread alone and certainly could not by Signor Chirico's Superior Petit Beurre which figured so prominently and drily in his compositions. The colour was as dead as the subjects: it was all sub-physical not metaphysical, and as we have it at Millbank is—like Futurism, its predecessor—an abortive mannerism. It is not without significance that Chirico has recently recanted this early apostasy and cursed it and all modernism with bell, book and candle. Carrà, though not so vocal, has, in fact, also "reverted to a more realistic subject matter and style," as the catalogue has it. Indeed, the really strange thing about this exhibition at the Tate is the large number of these Italians of whom the catalogue does report "later his art took a milder realistic tone" or "about 1919 he reverted to naturalistic and popular themes," etc. Of Chirico himself it says:

"Romantic touches and a reversion to the neo-classical and naturalistic schools are to be found increasingly in his later productions"

which seems an extremely mild statement to those of us who listened to his tirade against modernism at the R.B.A. luncheon last year.

Over against these harvests of wild oats one should, however, set the consistent and highly successful styleisation of Modigliani, though his early death at the age of thirty-three may have forestalled a characteristic Italian repentance. We do not often have opportunity of seeing ten or more good examples of his work.

I have a feeling that the zeal of the organisers for the much-lauded work of Campigli—whose pastiche of Cretan, Etruscan and late Roman art is one of the many throws-back in contemporary painting—is detrimental to the historical value of this exhibition. He belongs to the later period of which we are promised a further exhibition where, no doubt, he will have again a conspicuous place. His significance in this show is to illustrate the reaction towards the static and colourless which followed the lively Futurists. One other inclusion which—however welcome for its own sake—is historically confusing, is that of the sculptor Giacomo Manzù, who is of our present time as an artist for he was not born until 1908. One greatly enjoys Manzù's work, with its echo of Donatello and of Impressionism. There is one very fine drawing, "Study for Deposition," by him as well as the low reliefs and the delightful if unsculpturesque "Child on a Chair." My only complaint is that he does not belong to the period, whilst such an important figure as Adolfo Wildt is omitted. It may well be that Wildt's vast marble head of Mussolini and his appointment as High Councillor of the Fine Arts under the Fascist regime in 1924 rendered him unacceptable, for these political loyalties are invariably a factor in contemporary Continental art activities. The choice of representative men for international exhibitions, however, is one

of the deeper of the Eleusinian mysteries into which it were best not to enquire.

The curious fact is that of all this vital activity not even an influence remains. One can go through such an anthology of our contemporary art as the enormous Summer Exhibition at the Redfern Gallery with over eight hundred exhibits, or the other event of this time, "Artists of Fame and Promise" at the Leicester, and not a faintest echo of Futurism or of Metaphysical Painting will be found. A work by Wyndham Lewis is occasionally exhibited in the manner of Vorticism which was the English cousin of the Futurist family, but these probably date from the roaring 'twenties. A picture by him, "Scene in Mary's Room," at the Redfern, is scholarly and colourful and well organised as his work invariably is. But he would not have published it in "Blast." This Redfern show is so wide in its modernistic scope as to be almost formless. There is a deal of fascinating work there in almost as many styles as there are artists. Perhaps this is an indication of healthy individualism, especially when many of the artists might be parodying their own mannerisms.

In these mixed modern shows the collector pays his money and takes his choice according to his own temperamental sympathy with the artist, for there is something to suit every taste. I confess that I wonder who could possibly be intrigued by such a work as William Scott's "Cornish Landscape," wherein half a dozen crudely drawn dirty-white rectangles stand for so many cottages set on a kind of unbroken slate-grey ground while a horizontal line dividing the canvas indicates the horizon. I may be temperamentally incapable of thrilling to the exquisite simplicity of this dreary performance, but I cannot conceive what aesthetic justifies its dull naïveté. One mentions this extreme example of a contemporary artist with a fairly resounding reputation because it stands so far away from those excited dynamists of the early years of the century. If there is anywhere a faint echo of their theory (and this would probably be violently repudiated by the artist himself) it is in the work of Ceri Richards. His recurring female with her piano so vital that its form tends to explode into a rhythm which involves her and the whole picture space, or his Sabine women whose capture is depicted with such liveliness, even his flowers, have a touch of that dynamism which for so brief a season troubled the waters of art. In mood piano, but not pianissimo, he has an exciting "Arabesque" at the Leicester Galleries.

The exhibition at the Leicester is not so crowded, and thereby not so confusing as that at the Redfern, and I had a feeling that the hanging rendered it more coherent; but in fact, this may only have been because of the more spacious arrangement. There is necessarily a certain duplication between the two exhibitions, for the famous and the promising are displayed at both and the same names appear in both catalogues. At the Leicester I noticed one of the highly individual works by Merlyn Evans in his vein of the Cubist horrific which was marked by the intense intellectualism alike of this artist and, indeed, of the whole Cubist theory. Again let us confess that the label is only approximate; for his rebuilding of the forms of his figures in a semi-likeness to reality which conveys a suggestion of attitude and a kind of symbolic expressionism has little to do with the pure formalism of the Cubists of the School of Paris. This picture, "The Jail," with its terrifying indication of a door which will close on the victim, of the guards and the victim himself, is a comment on the contemporary world, and as such it is full of emotion. If one were to seek the rising quality in contemporary art it might well be this one of emotion. The Expressionists exercise a profound influence, even in the least expected quarters. The *Angst* which the Existentialists have accepted as the basis of their philosophy overflows into the work of many sensitive visual artists as readily as the gaiety and insouciance of the 'nineties did into the Impressionism of that halcyon time. It may have been something of nostalgia, *la recherche du temps perdu*, which made me enjoy so thoroughly William Rothenstein's painting, "Old Tea Houses in the Vale of Health." Certainly I felt it to be one of the most ambitious and successful works of this artist whose many-sidedness was revealed in the recent Memorial Show at the Tate. Here, in Impressionistic mood, though the picture was deeply shadowed, the sun breaking through the trees only at one point, Rothenstein had created a cleverly organised painting, tables and benches and building lines forming a fascinating pattern and a colour harmony as rich as it was sombre. Among the bright young moderns which surround it, or at least noisily occupy the next room, this picture may seem avuncular, but it has that synthesis of its type which does not feel called to sacrifice form, or colour, or chiaroscuro.

One enjoyed this acceptance of all the demands of painting in the interesting exhibition of Camille Pissarro's work at the Mattheisen

SHAFTS FROM APOLLO'S BOW



Gallery. Even when he became preoccupied with the Impressionistic technique of Divisionalism, his sense of form never failed. The remarkable consistency of this artist's all-embracing vision is especially noticeable at this exhibition. "Une Allée plantée d'Arbres" painted in 1864 is already advanced Impressionism; works of nearly forty years later, though influenced by the scientific divisionalism and the "optical blending" to which Seurat converted him, are still governed by that powerful creed.

OLD TEA HOUSES IN THE VALE OF HEALTH.

By WILLIAM ROTHENSTEIN.
From the Exhibition at the Leicester Galleries.

This practice of Impressionism, with its balance between art and nature, and its subjugation of the artist's mental processes and theories to the dictates of his eye, yielded such a rich harvest during that latter part of last century and the beginning of this, that it still dominates the art exhibitions. The Lefevre have yet another show of those XIXth century French Masters full of fine things. A little Corot built luminously around the high-light of a cottage wall; a Courbet portrait which made one say "Rembrandt"; two Fantin-Latour flower pieces of the type which are commanding such high prices in the sales-rooms at the moment; a magnificent Degas pastel which links the exhibition to the recent Degas one at this gallery: the procession of masterpieces is impressive. At Tooth's, next door, Impressionism triumphs in two large Wilson Steer paintings; one, "Facing the Light," a challenge to what pigment can do in sheer luminosity. There was also Monet's splendid "Le Havre" seascape, painted when he was still in his 'twenties, and heralding the whole theory.

It is, broadly, this theory of Impressionism from which most contemporary art in England derives, whilst in France the child of Cubism, Abstraction, reigns for the time being. Expressionism, that tragic emotional

reaction to the human situation in the XXth century, has a place—the important exhibition of the Belgian Constant Permeke at the Roland, Browne, Delbanco Gallery, with its massively sculptural figures and deeply shadowed landscapes is one in this kind which should not be missed for we know all too little of the work of this most important contemporary Belgian artist. But Futurism, Simultanism, Metaphysical Painting, Dynamism, Vorticism: that storm has blown itself out.

SHAFTS FROM APOLLO'S BOW—Representative Men

THE Venice Biennale is the accepted universal stocktaking of artistic values, men and movements. Twenty-five times since the inauguration in the mid-nineties this vast exhibition has invited the countries of the world to choose their representative men and show their work. Nearly twenty countries have their own pavilions, including—one is almost astonished to relate—Britain. There is usually some attempt to build the whole exhibition around some sort of theme; but naturally the attempt breaks down, and the visitor to Venice returns with the realisation that, in Turner's significant phrase, "Painting's a rum business."

The choice of the representative men is even more "rum" though one recognises the impossibility of the task. It might have been easier in 1895 when Sir Lawrence Alma-Tadema, Lord Leighton, Sir Edward Burne-Jones, and Sir John Everett Millais were our chosen representatives; that list of resounding titles indicating the single-mindedness in those days of the official attitude to art. Those were, indeed, the days. Official art spoke with one stern voice, the voice of the Royal Academy, though Burne-Jones may be regarded as a mild minority reporter for he had quietly resigned his Associateship two years before. That choice is revealing when we remember that these were the times when the forces of rebellion were gathered in the New English Art Club, around Whistler, and around the Yellow Book. One can speculate pleasantly on the choice which would have been made by the British Council had it existed in those days, and that body can take heart of grace that its choice might have fallen upon Wilson Steer, Whistler, and Aubrey Beardsley. Of course, it might not have done.

We will not linger, however, in this realm of hitherto-herebefore when most of us who were sufficiently advanced to be born at all were in our nurseries or thereabouts. It is the interesting phenomenon of this year's choice and the reaction which it has called forth almost universally which is the fascination. It may be axiomatic that any choice is greeted with a mixture of scorn and dismay except by the lucky chosen and their more immediate blood and marriage relatives, and even they may sometimes be surprised. This year we plumped for Matthew Smith, Barbara Hepworth, and—with an insistence upon our artistic past which must have

mildly shocked the organisers with their ultra-modernist preoccupations—Constable.

Matthew Smith may have come into this simply because no critic has ever written a notice of his work without ascribing to him "opulent Venetian Colour." So what more natural than that we should send these coats to Newcastle, as it were? Barbara Hepworth may have been thought to be a good follow-up upon Henry Moore who was the nominee on the last occasion; and Constable serves the same purpose in relation to Turner who was his predecessor two years ago. Personally I am enthusiastic that we should use this wonderful European shop window to display these giants of early XIXth century British art, for it dispels the illusion that we have nothing to show but our XVIIIth century portraiture. I cannot help feeling, however, that there is something a little incongruous in this use of our Old Masters: as if the Dutch suddenly played Rembrandt, or the Italians Leonardo. Our excuse might well be that we have for so long hidden our light under a bushel that we may now set it on any available candlestick.

The effect has been (to modernise the metaphor) electric. Turner in 1948, Constable this year, have been immediate successes. Certainly this time the universal acclaim of Constable, his acceptance as a modernist who operated a hundred years before the advent of modernism has been most gratifying. He may yet prove to influence the direction of European painting as he did when "The Hay Wain" was exhibited in the Salon in 1828. As a side issue he may stimulate tourism in the direction of the Britain which he depicted so lovingly and lushly. Whatever the ultimate result, however, the immediate one is his resounding success for the old English painter.

Over against this stands the "flop" (to borrow a term from a sister art) of Matthew Smith and of Barbara Hepworth. Maybe their work was not selected well, as some apologetically assert. Maybe "Venetian opulence" looks rather less opulent in Venice; and the contribution of Barbara Hepworth too subtle to make itself heard amid the fun fair stridency of the Biennale. But her drawings for sculpture were highly praised. One wonders whether amid all the violence of the Futurism, Expressionism, Fauvism, Cubism, Abstractionism, Surrealism, and the rest, Constable's sunlit meadows and her well-drawn figures were the thing we were really looking for.

ROGER FRY AND EL GRECO

BY A. C. SEWTER

THE reconsideration of the criticism of a previous generation is perhaps a rather indirect way of approaching the works of the great masters of painting; nevertheless it sometimes proves illuminating. The differences which emerge between the view-points of two generations help to clarify the present-day attitude, and to indicate the direction in which it is moving. Such, at any rate, is my object in the present essay.

On the occasion of the National Gallery's acquisition of the "Agony in the Garden" in 1920, Roger Fry wrote an essay on El Greco in *The Athenaeum*, which was subsequently reprinted in his volume called *Vision and Design*. It is an essay which, like most of Fry's writings, contains many subtle and profound observations. I am not going to consider the essay as a whole, however, but to concentrate attention on certain points which seem to me significant and typical of Fry's attitude—points with which I find it impossible to agree. Not even all of those really concern me, either; for instance, Fry speaks of Greco as taking his place "alongside of Bernini as a great exponent of the Baroque idea in figurative art." Nowadays one is obliged to call Greco "mannerist" rather than Baroque. But shall we let that pass?

What does mainly concern me is the paragraph in which Fry attempts to account for the astonishing



"The Agony in the Garden." National Gallery.



(Left) "Burial of Count Orgaz." Toledo.

impact which El Greco was making upon "even the most casual spectator" of his time. The reasons which he suggests are very interesting. I quote:

"Partly, for we must face the fact, the melodramatic apparatus; the 'horrid' rocks, the veiled moon, the ecstatic gestures. . . Partly, no doubt, the clarity and the balanced rhythm of the design, the assurance and the grace of the handling; for, however little people may be conscious of it, formal qualities do affect their reaction to a picture, though they may pass from them almost immediately to the other implications. And certainly here, if anywhere, formal considerations must obtrude themselves even on the most unobservant. The extraordinary emphasis and amplitude of the rhythm, which thus gathers up into a few sweeping diagonals the whole complex of the vision, is directly exciting and stimulating. It affects one like an irresistible melody, and makes that organisation of all the parts into a single whole, which is generally so difficult for the uninitiated, an easy matter for once. El Greco, indeed, puts the problem of form and content in a curious way. The artist, whose concern is ultimately and, I believe, exclusively with form, will no doubt be so carried away by the intensity and completeness of the design, that he will never even notice the melodramatic and sentimental content which shocks or delights the ordinary man."

Further on he takes up this point again, when he says "very few artists of to-day have ever realised for a moment how unsympathetic to them is the literary content of an El Greco. They simply fail to notice what his pictures are about in the illustrative sense."

Now, that Fry's own response was entirely of the kind he describes, I have no doubt at all; but I believe his theory is quite untrue of the responses of most of the public, or even of most artists. Fry's main interest was of course in the formal aspects of art, and not in what he regarded as its emotional, religious, or literary "content." To this formalist attitude the astonishing rise to popular favour of El Greco offered a challenge, since in Greco the emotional and religious factors appear to be the most



"St. Maurice and the Theban Legion." Escorial.

obvious. Notice his reluctant admission of this fact in the first sentence of the passage quoted. So Fry attempts to explain away the discrepancy by saying, in effect, "whether you admit it or not, it is still the formal qualities that mainly appeal to you, and you don't even notice what the pictures are about." There are a number of reasons for considering this view mistaken.

A relationship always exists between the critical appreciation of the older masters and contemporary original creative work. The period which saw the sudden and impressive rise to popularity of El Greco was the period 1908-1920 (1908 was the year when Cossio's biography, the foundation of all modern criticism of him, was published, and the year of Meier-Graefe's *Spanish Journey*). In the painting of this period is there anything relevant to our discussion? Fry, no doubt, would have pointed to the enormous influence of Cézanne in this period, to the formalism of that aspect of post-impressionism which is represented by Cézanne and Seurat, to the intellectual, analytical tendencies of cubism and the neo-classicism of the recent works of Picasso. That is the current into which Fry's sensibility fitted. But there was another very different stream of development of which Van Gogh was perhaps the greatest portent, and which included Gauguin, *les fauves*, and German expressionism. I should like to quote Miss Edith Hoffmann on this subject:

"The origin of the movement [of expressionism]," she writes, "corresponded with that of post-impressionism in France; both were primarily motivated by reaction against impressionism. But while the western followers of Cézanne were most concerned with the recovery of shape and structure, the Germans were intent upon a new animation of the art of painting with emotional or spiritual values. . . . All objects were individualised. Fantasy knew no bounds. Familiar things were transformed. Academic conventions

were ignored. The only law recognised was that of composition. This new art was more anti-bourgeois than anything that had been seen before, and quite as much so as the works of Picasso's cubist period. But it was not anti-religious; on the contrary, the desire to express feeling and spiritual values gave birth to a new religious art which followed quite naturally in the tradition of the German Middle Ages and of the works of the Reformation. The expressionist painters fought against the materialism that had pervaded modern life, against mechanisation and decadence, and in their revolt they looked backwards and discovered the past and the primitive cultures" (pp. 68-9).

Later in the same book, on Kokoschka, she remarks, in connection with a landscape by him which she says recalls El Greco's "View of Toledo": "Kokoschka may be said to have something of the spirit of the Old Master, who was incidentally greatly admired by the Expressionists: the temperament and emotionalism that distinguished El Greco are also characteristic of Kokoschka, and Kokoschka has the same power of animating a natural scene as well as a human figure with the passions that fill his own mind."

This shows the modern attitude to El Greco in a light different altogether from that of Fry's formalism. The return to emotional and spiritual values which Miss Hoffmann emphasises as characteristic of German expressionism was also a part, and an essential one, of post-impressionism, in as far as Van Gogh and Gauguin were post-impressionists. It underlies much of the work of the psychoanalysts as well, especially of Jung. It shows itself in D. H. Lawrence, and the symbolist and imagist poets. It was an essential part of the neo-primitivism of *les fauves* and of surrealism. The movement has continued since the date of Fry's essay, in the neo-mysticism of Aldous Huxley, Gerald Heard and others. In the fine arts, the revival of interest in Byzantine and in primitive art belong in the same context.

Roger Fry struck this problem again in his essay on Van Gogh, recently reprinted in the catalogue of the Van Gogh exhibition. Here again one feels that Fry was disconcerted by the vehemence of emotion which he regarded as an irrelevant "content." Neither Van Gogh nor El Greco really fits into Fry's narrow aesthetic system.

Such a renewed interest in emotion was not confined to original creative works in art, literature or psychology, but was, I believe, characteristic of many aspects of the general culture of the period. It can be found in criticism: for instance, in much of the opposition to the Whistlerian purism of "art for art's sake." The force of a good deal of Ruskin's and Tolstoy's criticism derives from their insistence on basic qualities of religious or emotional attitude. Salomon Reinach we find in 1904 objecting to Velasquez as "a haughty and indifferent genius whose soul never appears in his pictures." J. A. Symonds brought against Correggio charges which were fundamentally concerned with the question of religious and emotional values. The final decline from favour of Murillo, which coincided with El Greco's rise, was due almost entirely to his lack of emotional conviction—not to the emotion as such, but to the insincerity of emotion. Meier-Graefe's sweeping condemnation of him is typical: "not a noble sound in any of them which could allow one to believe in as much as an attempt on the part of the painter to rise above the most commonplace." Hardly an argument of formal aesthetics, but one of emotional quality.

Sir Frederick We more, in his valuable little book, *Painters and Painting* (1912), adverts to the question in the course of some remarks on the Spanish painters. Discussing the great decline from favour of Murillo, he wrote:

" . . . it can hardly appear to us that religious painting, *quid* religious painting, is very seriously at a discount . . . its profoundest masters in the past—of whom one is not sure that Rembrandt, instead of Raphael, may not be the chief—retain the regard of the thoughtful; and if to-day a religious painter arose, capable of avoiding, on the one hand, the Scylla of the commonplace, and, on the other, the Charybdis of the eccentric, had he genius as well as merely good will, there would be, if not a *clientèle* to buy, at least a public to admire. What has put Murillo into the background—and perhaps a little too completely—is a change in our ideals. We have of late become accustomed to demand no veiled or sentimentalized vision, but, whatever may be the theme, decisiveness, breadth, accent, character."

The observation was true enough. Instances could easily be multiplied, but perhaps the point is sufficiently made.

If Roger Fry's contention had been true, other old masters



(Left)
"Assumption
of the
Virgin."
1577.

Art
Institute
of
Chicago.



(Right)
"The
Immacu-
late Con-
ception."
Begun
1608.

Museo
San
Vicente,
Toledo.

showing similarly emphasised effects of emphatic rhythm and unity might have been expected to share Greco's renewed popularity—Rubens, for instance, Tintoretto, or Bernini. But this has not, to any noticeable extent, occurred. Fry was aware of this difficulty, to do him justice, and he attempts again to explain away the difficulty in the case of Bernini, to whom a substantial passage in the essay is devoted. "Having once set up the great wave of rhythm which held the figure in a single sweep, [Bernini] gratified his florid taste by allowing elaborate embroidery in the subordinate divisions." Moreover, Bernini "loved popularity" and "was not fine enough in grain to distinguish between his great imaginative gifts and the superficial virtuosity which made the crowd, including his Popes, gape with astonishment." The explanation this time is probably the correct one, but Fry did not see that these remarks undermine his whole position. The objections against Bernini are not formal ones, but ultimately are concerned with spiritual and emotional values, "florid taste" being inconsistent with the sincerity and intensity of emotion which Bernini might otherwise have achieved.

Another fault in Fry's explanation, and one which it is rather more surprising to find him committing, is that it ignores the chronology of El Greco's development. If it were true that the appeal of Greco's works to the modern taste were due primarily to "that organisation of all the parts into a single whole," then it would follow that Greco's late works, in which this unity is more powerfully achieved, would exceed in popularity his earlier ones, which show more diversity and relative independence of parts. To some extent this is true—though I think for other reasons; but works of a middle period like the "Burial of Count Orgaz" and the "Conversion of St. Maurice" stand probably highest in general estimation, above the masterpieces of the last period. But Fry goes on to explain what he means in a description of "the Baroque idea." This implies, he says, "extremely emphatic and

marked poses" which "correspond as expression to marked and excessive mental states, to conditions of ecstasy, or agony or intense contemplation . . . they correspond to a certain accepted and partly conventional language of gesture. They are what we call rhetorical poses. . . ." According to this, then, we must expect to find those pictures by El Greco most intelligible to the public in which such rhetorical poses and gestures are important. Now it is one of the most interesting aspects of Greco's development that the pose and gesture of the figure become progressively less essential as he advances. The figure itself, in fact, becomes less and less individualised and less and less plastically conceived. One need only refer to certain comparisons in order to make this point. Compared with the "Resurrection" of 1577-9 in the Convent of San Domingo el Antiguo at Toledo, the later "Resurrection" of about 1600 in the Prado relies far less on the gesture and plasticity of the Figure of the risen Christ than on contrasting movements in the composition as a whole. Or again, the "Assumption of the Virgin" (1577) at Chicago, which has a magnificent rhetorical pose, may be compared with the "Immaculate Conception" in the Museo San Vicente, at Toledo, begun in 1608, where there is no pose or gesture in Fry's sense at all, but only a single all-enveloping movement, expressed in drapery, accessories and the rhythm of the actual technique, rather than in realisation of the figure as such. Other examples would serve equally well. So, it would seem that if this part of Fry's contentions were true, it would be the Greco's of the 1570's and not the late ones, that might be expected to prove most intelligible and popular. We reach a contradiction, that is to say, implicit in his theory.

But the fundamental fault of Fry's reasoning lies in his use of a conception of style which involves the separation of form from content. In maintaining that the ostensible "subject" of a picture, in a crude sense, is unimportant, he was undoubtedly right. Two



(Left)
"The
Resurrection
of Christ."
1577-79.

*San Domingo
el Antiguo,
Toledo.*



(Right)
"The
Resurrection
of Christ."
Circa 1600.

Prado.

pictures which are equally "Resurrections" can differ as radically in their essential emotion as Grünewald's ecstasy of mystical joy in the "Resurrection" panel of the Isenheim altar differs from the solemn majesty of Piero della Francesca's panel at Borgo San Sepolcro. Nevertheless any criticism of art which can leave aside the religious mysticism of El Greco as inessential to appreciation, or even worse, as a hindrance to the understanding of his formal qualities, is sadly at fault. Fry's phrase, in the passage quoted, where he says that he believes the artist's concern to be "ultimately, and . . . exclusively with form" reveals the limitation of his outlook. Of course, the artist must be concerned from first to last with form (in the broadest sense), with the medium in which he works, that is to say; but not to the exclusion of other preoccupations. One might go so far as to maintain that where form and content can be considered separately, the artist has failed, because content should be, not separable from the material organisation, but identical with it, determining and determined by it, expressing and giving expression to it. It was Greco's greatest achievement that he succeeded in this complete identification of subject, emotion and form, in the realm of some of the rarest and most highly valued of religious experiences. Only a spectator sympathetically inclined would realise to the full the total visual-religious experience; but something of its emotional force and intensity of serious conviction comes over to "even the most casual spectator." This, and not the apprehension of formal relations "generally so difficult for the uninitiated," is the explanation of the position El Greco occupies in public regard.

Fry's formalism, his distrust of emotion, his bias towards intellectual analysis, are apparent in almost everything he wrote: in his admiration for Cézanne and Poussin, as much as in his sometimes

intense dislikes, for instance, of Delacroix. Even when these features of his approach lead him astray, however, as in his treatment of El Greco, they may be seen as characteristic of the movement to which he belonged and which he largely dominated.

To be fair to the great critic, it should be admitted that his method of intellectual and formal analysis was an advance, in its time, over the usual methods of criticism practised in the last century; and when the material upon which it was exercised was of a character sympathetic to him, as in the case of Cézanne or Poussin, the results were extremely valuable to the understanding of art. The emphasis now, I am maintaining, needs to be shifted. "Significant form," to use Clive Bell's phrase for what Fry preferred to call "the realisation of plastic volumes," is not the slogan which will satisfy the taste of our own generation, much more concerned as we are with what I have called, without defining them, emotional and spiritual values.

In his later book, *A Sampler of Castile* (1923), Fry returned to the subject. Discussing the "Burial of Count Orgaz," he confessed now that he admired El Greco more for his texture than for his general construction. He liked the quality of touch, and the detail of the lower half; but he found that "the gallop of his rhythm runs away with the sense," in the upper portion, "and he never had a very clear feeling for spatial architecture." Uneasily aware that he is somehow in the wrong shop, he observes, "It would of course be vain to look in Greco for any such final solution of a pattern of this kind as Raphael found in the Transfiguration . . . but none the less . . ." And so we leave the great critic sadly and too characteristically lamenting that El Greco were not more like Raphael. To-day, certainly, many people lament that Raphael were not a little more like El Greco.

AN IMPASTO DRAMA: GEORGES ROUAULT

BY RUSSELL WARREN HOWE

THE French Catholic writer Jacques Maritain once said that Christianity was Grand Guignol and high opera, and it is more or less in this sense that Georges Rouault has understood his vocation as a Christian painter. Rouault's is not an art for churches; it is both the Bible and profanity; it is a Christian art. Perhaps his Christianity explains why Rouault's work has never been soured by the years when he was not understood: he has never suffered the fruitless period of "anger" which has apparently inspired but secretly frustrated so many contemporary French painters. With Rouault, tenderness has always won. Like all artists, he went through a mental crisis—it was in 1906—but he emerged fully formed, a magnificently iconoclastic figure who built pity in dark



Aux rives du Jourdain. Photo by courtesy of Yvonne Chevalier.

outlines and "zones" of fierce colour. Finally, after 1927, Rouault went beyond pity itself and became a painter of serenity, and it is in his later years that he produced what is generally regarded as his finest work.

Rouault was born in 1871 and his father had him apprenticed to a stained-glass window artist: this not only explains his early appreciation of the value of a bold line and a "zone" of colour, but also a less noticeable but characteristic aspect of his work—his disregard for the graduating planes of perspective.

"All images are born in the unknown," he says. "They are therefore, plastically speaking, close to one another. Space is only a suggestion of the imagination."

In the joint cause of Christianity and art, Rouault has painted a limited number of carefully selected subjects: incidents from the Bible which help to point Christian ethics, prostitutes who portray the dramatic evil of sin, clowns who show the sadness of life beneath appearances and law court judges whose hypocritical and therefore unchristian attitude—so often condemned by writers—is caricatured by Rouault in a consciously Daumier manner. One of Rouault's

subjects—the clown—was also chosen because of the colour-freedom his clothes offered and because of the artist's childhood envy for circus life; and the success of the whole work is due to the fact that Rouault's creative imagination has always proved even stronger than his religious conscience.

Rouault is a dramatic painter. Picasso since *Guernica* has portrayed a calculated sadness, a mental whirlwind which is essentially "honest." Rouault is perhaps more of a painter and perhaps less of an artist; but he is nevertheless very much an artist, and indeed one of the reasons is because there is nothing real about his work. There may be mysticism, which is I suppose a form of sur-realism, in his Biblical subjects (if there is, I think one would have to share his Christian feeling to sense it, and then it would not be just the artist's mysticism which one sensed, but one's own). But for the impartial observer who looks at Rouault's "Holy Face" or "The Flight into Egypt" with the same objectiveness as when looking at one of his circus or street figures, this old Frenchman is an incurably theatrical romantic, controlling with magic fingers the puppets of legend he draws from the Bible or the puppets of life which he draws from the sawdust arena.

He himself says: "I don't believe in what I touch or see. I only believe in what I feel."

Picasso leaves one worried or thoughtful; Rouault leaves one inspired, nervous but not disturbed by his persistent dramatism.

(Dramatism and theatricality befit the man himself. Earlier this year he borrowed a State incinerator to dispose of several hundred paintings and drawings with which he was not satisfied, and which were claimable for sale under the terms of a contract which he signed many years ago with the late Ambroise Vollard.) I asked Rouault recently what had been his principal aims in painting besides the expression of his religious feelings.

Years ago, Rouault, who is a tortuously slow worker, was asked this question and replied: "I am looking for the true tone."

Now his answer is less enigmatic, more factual:

"Before I was thirty I had painted 'Samson tournant la meule,' 'L'Enfant Jésus parmi les docteurs,' 'Le Christ mort pleuré par les saintes femmes,' 'Job sur le fumier.'" (These were all produced between the ages of twenty and twenty-four at the Beaux-Arts.) "I renounce none of these classic-type religious works despite what I have been able to do since—that is, paintings on a religious theme but using profane subjects. For nearly half a century people have been trying to classify me as best they could, and without consulting me about it.

"The most fine-sounding label never proved anything. I have been asked by Chinese, Japanese and Americans what my aims are and my reply has always been simply: 'Hokusai at the age of 97 said, 'If I can live until I am a hundred or so I think I shall have more chance of arriving at the goal I have set myself.' Hokusai was very wise."

Rouault has occasionally introduced new elements in his work, but the canvases on which he has experimented are rare, and his work in the galleries is remarkable for its continuity. I asked him what his experiments had taught him.

"An infinity of things," he said, "but what is important is to assimilate those things and to assimilate them pictorially."

Thus does Rouault describe the way whereby a painter arrives at the point where admirers say of him, "He paints by instinct," when in point of fact the painter is really and in every possible sense of the word the child of experience.

Rouault says that it is not for an artist to study his mental reasons for a painting. It is important, he says, that he should refrain from doing so.

"Only the final result matters. I am not a critic: I cannot analyse myself. People create at leisure all sorts of ephemeral distinctions and apologies, but there is only one maxim for a painter: 'If people still speak of us to-morrow, only our works will remain.'"

"The more thorny obstacles I have overcome the more I have realized how little I knew, and the more I have realized how long a life I had in which to understand—in case it should happen that I should not be very well understood by others," he said.

I asked him about his technique: "Which do you think are the most aesthetic, artistic means, as opposed to ultra-sentimental, 'literary,' Greuze-like, Murillo-like means, to express in a painting the temperament of the artist or the human value of the model?"

AN IMPASTO DRAMA: GEORGES ROUAULT

Rouault sought an answer in the negative, explaining why he thought Greuze and Murillo failed:

"The most refined culture and the most complete knowledge does not give you the plastic means to bring a pictorial work to a desired point.

"One can be a spiritual thinker but a 'dead loss' as a painter (*un 'foutu' peintre*), and sometimes an unsociable bear with a sore head turns out to be a painter of sterling quality."

Returning to his earlier remark, Rouault said that my question was unanswerable because in a long experience a painter "assimilated pictorially" the "aesthetic, artistic means" I asked for. As long as a painter mentally knows these means, Rouault claims, he is not an artist, and when finally he assimilates them pictorially they become as much a part of him as the various aspects of his character.

Reminiscing, Rouault spoke of the difficulty of finding leadership in the days when he, his fellow-Fauves and the cubists broke away with tradition.

"Great honours were being paid," he said, "to the illustrious official painters like Léon Bonnat, Jules Lefèvre, Gérôme and Bouguereau." (Cézanne, on first being fitted with glasses, exclaimed

"He can still find form, colour, harmony and a gentle oasis somewhere.

"I am sorry to seem perhaps a little hard, but in this beloved and sometimes redoubtable profession of ours, I am inclined to accept Poussin's phrase, 'We are makers of a dumb art.'

"Yet it is a rich art, and subtle sometimes, and a long way from the art of little chapels.

"Boileau said of it—and this is rather different—'If one conceives a thing well it makes itself known clearly, and words to say it come easily to mind.'

"What is essential is to have at least some means of expressing pictorially—eloquent means, a rich keyboard of form, colour and harmony. Otherwise, there isn't much hope.

"And, for me, each class and calling has its own special means of expression, although there is a spiritual family, beyond all conception of time, to which everyone belongs."

Rouault's position in contemporary French painting—a somewhat unwitting champion of classicism of the sort sponsored by the veteran French critic Waldemar-George—was clarified this year when he was nominated President of the Prix de Rome committee. This followed a growing unrest among painters at the number of bastions still held by rather talentless old men. But, as it may be imagined, the return to the Académie des Beaux-Arts of the painter whom Gustave Moreau reckoned his best pupil (Matisse and Marquet were in the same class) caused several shudders.

Rouault answers in many ways to the "neo-neo-classicism" which probably decided his nomination: there is his resuscitation of the *loi du cadre*, his enormously powerful use of impasto (itself more romantic than "classic" by orthodox standards), his love of chiaroscuro religious subjects and his gentleness. The latter two points recall the Lorraine painter, Georges du Mesnil de la Tour, and are very much in line with French tradition. Rouault is as French as Picasso is not. In his Presidency, Rouault was chiefly seconded by another "shock" nomination, Jules Cavaillès, the *cher Maître* of the Académie Julian and the direct heir of Bonnard and the Nabis. The nomination of Rouault and Cavaillès by the Institute has had a very noticeable effect on other prize committees, who seem to have taken it as a cue to be "bold."



Duo.

Photo by courtesy of Yvonne Chevalier.

"The world is all Bouguereau.") "Rodin, Cézanne, Renoir, Degas and Maillol were judged unworthy to be 'Member of the Institute, Fine Arts Section,'" Rouault added, sadly.

I asked him if he was influenced by any of these turn-of-the-century painters.

Rouault replied: "My only master, Gustave Moreau, was more of an imitator than a *cher Maître*. It is for the critics to decide what we owe to such old figures: we painters cannot make distinctions or analyses. Fromentin, admittedly, made some clever analyses in his book, *Les Maîtres d'Autrefois*, but when one thinks what his painting was like one is chary in praising him."

Finally, I asked Rouault if he could foresee the trends of the future. I asked him if he agreed with Braque that exoticism will rise up to offset the growing uniformity of modern life.

Rouault's answer was: "If Gauguin, poor fellow, passed away in the colonies while others, now forgotten, triumphed here at home, that does not mean that there are not enough things in modern life to enable an artist to make a selection.

"MY EYES WERE MADE . . ."

I had intended that this series of interviews should include one with Raoul Dufy. This old Norman master of colour, caricature and construction is an important figure in the modern art scene. His continuous but never repetitive interpretations of race-courses, regattas, theatres, country mansions and garden parties have made him a sort of reincarnation of that Constantin Guys to whom Baudelaire gave such unqualified admiration; while his musical colours, his sense of decoration, the influence of Mediterranean climates, the calm atmosphere of happiness in his work and the impression that he gives of recording the painter's reality (not the realism) of one passing moment have made him a brush-brother—but not an imitator—of his friend Matisse.

But Dufy, seventy-two years old and in poor health at Pau, did not think he would come back to Paris. When in early winter he did, he fell ill again. Visits were discouraged. He suggested I send him some questions in writing. This would give him time to think. I sent them in December. During February, from the sickbed in the Impasse de Guelma came the answers. The invalid was no better but he had tried to say the essential in terse epigrammatic phrases. These were the questions and answers:

With what painting problems are you occupied at the moment? —"Those of all my life: first to paint, then to philosophise." Your paintings seem to me to show a splendid contempt for realism in all its forms; what do you think of realism, surrealism, etc., in painting?—"Everything in my painting comes from reality; the realists, the surrealists and myself each seek our own reality. One must create the world of things that one does not see." What are the especially Dufy principles that your experience has taught you? —"There are no especially Dufy principles: the technique of painting resolves many problems." What advice would you give to a young painter?—"I like those who don't listen to advice." Should we judge contemporary painting as a stage in the general development of painting or as a new Primitivism offering new and infinite horizons?—"Everything" (in painting) "is an eternal recommencement."

What is the rôle of art in life?—"To render beauty accessible to all, by putting order into things and into thought. My eyes were made to efface that which is ugly."

RECOLLECTIONS OF THE FAIR

AMONGST the many attractive features of the Antique Dealers' Fair this year was the series of late XVIIth century travelling sets of cutlery. These sets were intended for the personal use of the owner and were made at a time when the average inn was not likely to be able to furnish a set of cutlery worthy of a gentleman's table. They consisted usually of knife, fork and spoon of silver, gilt and finely engraved, contained in a leather or sharkskin case. I was, however, told of a set recently sold to a London museum which included a finely engraved beaker and had formerly had a condiment box, since lost. While it would have been hardly practicable to decorate with engraving every piece in a large service of plate, these small personal sets of three or four pieces only were more suited for such attention, and one does, in fact, find on them engraved designs which in quality of execution equal the best of contemporary continental work.

It will be recalled that the spoon and fork of the last quarter of the XVIIth century had wide handles with trifid ends which offered quite a fair space for the engraver to demonstrate his skill. The decoration usually consists of a running design of foliage, often enclosing figures of cupids, but also oval medallions with classical heads or male or female busts in contemporary costume. Jackson, who illustrates only one example of this type of spoon in his standard work on English silver plate, draws attention to the Continental character of the engraving. They may indeed have been decorated by one of the Huguenot immigrants of the time. Similar engraving is to be found, not only on French, but also on Dutch and on South German spoons of the late XVIIth century, and examples of each may be seen in the Victoria and Albert Museum. However, the similarity with Continental fashions may be simply due to the use of a common pattern book of ornament, and we must in this case, as in so many others, guard against the common fallacy of attributing a piece to a foreign workman simply because the workmanship is of high quality.

There were evidently two forms of travelling sets in use. In the first the handles of the spoon and fork were flat with trifid end, while the knife handle was octagonal; these were contained in a case which measured the same length as the spoon. The second type had handles of round section and could be unscrewed into two parts at the middle. These fitted into a short and more compact case. The set acquired by the Victoria and Albert Museum recently was of the unscrewable variety, and the unscrewed parts fitted into a velvet-covered lining that could be inserted into the beaker.

These spoons seem to have been the work of a small number of silversmiths, of whom the most important is an unknown master using the initials T.T. surmounted by a coronet. This maker is not recorded in Jackson, but not only the set with beaker but also another set, sold to the same museum, bore this maker's mark. There were other examples bearing the mark of T.T. on their stand at the Fair. In the case of pieces so finely engraved as these spoons and forks, it is not likely that the engraving would have been carried out in the silversmith's workshop. They would have been put out

to professional engravers who specialised in fine engraving. In such cases as this it is difficult to determine who was the actual vendor. It often happened that the craftsman who carried out the last process in the production of such a set, in this case the case-maker, came to dominate the whole trade.

The price of these travelling sets is very much dependent on the marks they bear, a fully marked set of really first rate quality running into three figures, while an unmarked set can be had for quite a modest sum. Thus I saw on another stall a very attractive set of knife, fork and spoon complete with case and decorated with engraving of the highest quality, but with the gilding renewed, priced at £15. This set was unmarked but was probably engraved by the same hand that had decorated some of the important T.T. examples.

Amongst the very numerous events of the art world of the last month one has escaped the notice of most reviewers. This is the opening of the galleries of English Decorative Art of the period 1650 to 1750 in the Victoria and Albert Museum. It is, of course, true that the majority of the objects displayed in these galleries were acquired by the Museum before the war and are not therefore new to us. However, the arrangement is entirely new, and some of the most important exhibits have, in fact, been acquired recently. The most spectacular of the new exhibits are the Music Room from Norfolk House, which, though acquired before the war, was not fully erected in the Museum when the war broke out, and the great state bed given by the Earl of Leven from his house in Scotland. The Music Room is interesting on account of its cosmopolitan character. Seen on its own without its furnishing, it would be very difficult to place as to nationality. English decorative art of the XVIIIth century has, on the whole, a strongly national character, and it was only the great noblemen of the time who had so sophisticated a taste as the décor of this palatial chamber suggests. Its un-English character has evidently led to certain difficulties in finding furniture for it, and it is at the moment somewhat bare. The answer is, of course, that the original furnishings were probably obtained from Paris, just as the artists who executed the gilt stucco decoration of the walls and ceilings were brought from Italy. However, as long as the galleries are devoted exclusively to English decorative art, the Norfolk Music Room must want its full complement of furniture. Incidentally, I would like to have seen in this room the magnificent cabinet, which was probably the most important single exhibit in the Antique Dealers' Fair. This cabinet has already been described in the Press, and it suffices here to recall the originality of its design and the remarkable quality of its gilt bronze mounts. The workmanship has been convincingly attributed to an immigrant artist, not just on grounds of quality, but of design. I gathered from the Press notes that this piece has been the subject of disagreement between the Antique Dealers and the Board of Trade, since an export licence for America was refused for it. The cabinet found a purchaser, presumably English, on the very first day of the Fair, but I cannot help feeling that it was so exceptional both in character and in quality that the authorities would have done well to exercise their option to purchase, at the time when the export permit was applied for.

M.A.Q.

ENGLISH GLASS IN THE CECIL HIGGINS MUSEUM, BEDFORD

BY M. A. PALMER

THE main purpose of my articles on the Cecil Higgins Collection has been to draw attention to the more outstanding single objects or classes of object. But whereas with a single article on Chelsea (December, 1949), or Meissen (February, 1950), or even on German Porcelain Figures (March, 1950), it was possible to go into some detail concerning the more important pieces, a single article on the English Glass (about 250 pieces) can afford

Century Exhibition at Burlington House in 1938. Like much of Cecil Higgins's glass, many of them came to him from famous collections such as those of Kirkby Mason and Joseph Bles. Some of the later glasses are from the Hamilton Clements and Grant Francis Collections, and many are illustrated in Joseph Bles's *Rare English Glasses*, Grant Francis's *Old English Drinking Glasses*, Francis Buckley's *A History of Old English Glass*, and also W. A.



Fig. I. The Ridley Goblet (G.1). XVIth century. Height, 7 $\frac{1}{2}$ in.



Fig. II. The Ravenscroft Bowl (G.9). About 1675-80. Diameter, 8 $\frac{1}{2}$ in.

Fig. III. The Gabriel Stephens Bowl (G. 142). Dated 1706. Diameter, 10 $\frac{1}{2}$ in.



space for very little information on individual objects. And this leaves out of account, too, the 70-odd examples of Continental glass, also of high quality. In any case the glass really deserves detailed treatment by a glass specialist. The only thing possible, short of this, has been to indicate in what fields the collection is richest and most worthy of further study by collectors of particular types of glass, and I hope any tendency for this article to degenerate into a list will be excused.

EARLY GLASS

There are nearly 30 examples before about 1700, of which seven were lent by Cecil Higgins to the XVIIth

Thorpe's two-volume *History of English and Irish Glass* (1929). The earliest piece is the Ridley Goblet (Fig. I), a XVIth century glass of dark purple metal, appearing almost black, said to have belonged to Bishop Ridley, burnt at the stake in 1555. This was formerly in the Kirkby Mason Collection, and there is a pedigree traceable to John Ridley, vicar of Preston-next-Faversham (1617-44). It is considered in some detail by Thorpe in his *English Glass* (p. 110), and also in a magazine article (*Burlington*, October, 1938). The silver mounts were added at a later date.

The two most famous pieces in the collection are those bearing the Raven's Head seal of George Ravens-



Fig. IV (left).
Fleet Goblet (G. 82).
1759. Height, 7 1/2 in.

Fig. V (below).
Goblet with engraved
decoration (G. 87).
Early XIXth century.
Height, 8 in.

Fig. VI.
(a) Jacobite glass with
portrait of Prince
Charles, inscribed
"Hic Vir Hic Est"
(G. 106).
Mid-XVIIIth
century.
Height, 7 1/2 in.
(b) Jacobite glass with
rose and two buds
inscribed
"REVIRESCIT";
the Prince of Wales's
plumes on the foot
(G. 95).
Mid-XVIIIth
century.
Height, 7 in.



croft. Thorpe (*English Glass*, p. 159) gives a list of sealed Ravenscroft pieces in which these two are mentioned in some detail. They are both from the Kirkby Mason Collection, and the finest is the jug, reproduced by Buckley (pl. 2), Bles (pl. 3), Thorpe (*English and Irish Glass*, pl. 10), and Honey (*English Glass*, "Britain in Pictures" series, 1946, p. 21). This is very similar to the unsealed example in the Victoria and Albert Museum, but to my mind of more satisfying proportions, being broader in relation to its height. The other sealed piece

is the bowl (Fig. II), which was shown in the XVIIth Century Exhibition. Both are fairly extensively "crizzled," but not so much as a bottle-shaped jug, with "nupt diamond waies" decoration, which is probably somewhat earlier (ill. by Thorpe: *English and Irish Glass*, pl. 9). This was also in the XVIIth Century Exhibition, and came from the Kirkby Mason Collection. It is mentioned by Buckley (p. 29).

A number of other goblets, jugs, and bowls in "Anglo-Venetian" style show interesting and intricate decorative forms of moulded, trailed, and pincer glass. Among the more important are two "Anglo-Venetian" pieces from the Kirkby Mason Collection: a two-handled beaker, shown in the XVIIth Century Exhibition, with spiked gadrooning and trailed decoration (Thorpe, pl. 26, and Buckley, pl. 9b); and a jug and cover with rather similar decoration (Thorpe, pl. 20a, and Buckley, pl. 4). Two early glasses in Venetian style from the Bles Collection were both shown in the XVIIth Century Exhibition: a tall straight-sided goblet with a stem of pincer loops, and a cover with a figure of a bird (Thorpe, pl. 30, Fig. II); and a covered bowl with moulded notched ribbing (Bles, pl. 73), wrongly dated in Bles as 1760. A tall goblet (not of lead glass) with a bowl of amethyst-tinted metal has been thought to be the work of Venetian craftsmen working in England. It is, in any case, a most beautiful piece.



Four small pocket flasks of about 1680-90 are worth noting. Two of them have gadroon moulding below trailed decoration round the lower half, and one is complete with hinged silver cap. The third has elaborately pincer vertical strips superimposed over the gadrooning and trailed decoration, and also a frilled collar and foot. The two latter were in the XVIIth Century Exhibition. The last (the smallest) is of greenish tinted metal, and has a Stuart rose and spray with a bird engraved on one side, and "Ruth Clavell 1688" on the other. The Clavells were a Dorset family, and the Ruth Clavell to whom this inscription apparently applies was married in 1666 to Roger Clavell of Steple Manor, Steeple, near Corfe; she died in 1720, aged 76. The engraving has a rather amateur quality, which adds to its attractiveness, and should be compared with that on a bowl of a dullish-green-tinted metal, with curious naive engraving of huntsmen and hounds, inscribed "GABRIEL StePhens 1706" (Fig. III). It has been suggested that this might possibly be German work executed in England.

ENGLISH GLASS IN THE CECIL HIGGINS MUSEUM

XVIIIth-CENTURY PLAIN DRINKING GLASSES

The XVIIIth-century drinking glasses include a fine series of goblets, some of them of imposing dimensions, on baluster, knopped and plain stems, many of them with single tears, drawn out in some cases almost to the length of the stem. These include a goblet containing a sixpence dated 1703 within a knop decorated with five raspberry prunts, and a large goblet with a medal inscribed "Growing Arts Adorn Empire," and "Caroline protecting 1736." This latter has a bucket bowl and a "Silesian" stem.

These are followed by a group of air-twist glasses, including a "deceptive" glass, and opaque and colour-twist glasses. Amongst the opaque-twist glasses are another "deceptive" glass and a "Lynn" ale-glass. One of the opaque-twists has a faceted knop between stem and bowl, and there is also a "combined twist," with a single opaque ribbon intertwining a spiral of multiple air twists. This glass is from the Hamilton Clements Collection and several of the colour twists are from the Grant Francis Collection. Many types of bowl occur at this period, and a good variety is represented in the collection. To conclude this series



Fig. VII. Three glasses enamelled by William Beilby. About 1765-70. (a) Arms of Buckmaster (G. 126). Height, 7½ in. (b) Inscribed "Thos. Vauhan" (G. 124). Height, 7½ in. (c) Arms of Turner of Kirkleatham (G. 127). Height, 7 in.



Fig. VIII. Three opaque white glass scent bottles. (a) Dated 1756 (G. 131). Height, 2½ in. (b) Dated 1780 (G. 129). Height, 3½ in. (c) About 1760 (G. 130). Height, 2½ in.

of drinking glasses there are a few with faceted stems.

ENGRAVED GLASS

Associations with the sea are to be found in many aspects of English art, and one of the best of the engraved glasses is a "Fleet" goblet (Fig. IV), with a fine picture of a ship below the inscription "Success to the British Fleet." On the other side, above the Royal Arms, is engraved "G III R." This is precisely datable to 1759, as the third figure of the III is added, it would seem, by a rather more amateur hand than the engraver of the

first two figures. This important glass is from the Grant Francis Collection (pl. LIV, Figs. 337 and 337a) and is discussed by him on p. 151. Another "Fleet" goblet, dated 1749, has an engraved picture of three ships in a panel, but unfortunately the foot-rim is chipped. There is also a most interesting group of four "Privateer" glasses, made to celebrate the exploits of the *Eagle* frigate against the French in the Seven Years War. All of them have pictures of the *Eagle*; one is inscribed "Success to Captain Dibdin and the EAGLE FRIGATE," and a second "Success to the EAGLE FRIGATE John Knill Commandr" (Knill apparently succeeded Dibdin in command in June, 1757). This glass also has a sword piercing the fleur-de-lys and "Johns/Sculpt" engraved on the bowl. The other two glasses show two ships on each and mention the Prize; the first is engraved "Success to the EAGLE FRIGATE, A PRIZE," and the second "THE EAGLE FRIGATE with her PRIZE in Tow." To round off this group there is a naval tumbler celebrating Nelson's victory of the Nile in 1798, Howe's on the "Glorious First of June," 1794, Lord St. Vincent's in 1797, and Duncan's at Camperdown in 1797.

Two charming engraved pieces are a small cordial decanter and a glass both decorated with a windmill and a stag being chased by a hound, below the inscription "Thomas-Stamford-Miller/1779." The decanter has a rather slender conical shaped body and a ball stopper, and the glass is a quite simple one with bowl of slight ovoid shape, plain stem and thick foot. The engraving of the inscription, both letters and figures, is rather similar in style, though less accomplished, to that on the glass (No. 85) figured in Bles, pl. 58, which is dated 1776.

Fig. IX. Three opaque white glass vases.

- (a) Height, 8 in. (G. 133).
- (b) Height, 9½ in. (G. 132).
- (c) Height, 8½ in. (G. 136).

Fig. X (below). Cut glass, probably Irish.

Late XVIIIth or early XIXth century.

- (a) Sugar basin (G. 185c). Height, 4½ in.
- (b) Butter cooler (G. 185). Height, 6½ in.
- (c) Piggin (G. 185b). Height, 5½ in.



Perhaps the two finest engraved glasses are a goblet with an air-twist stem engraved on the bowl with four most charming "chinoiserie" scenes, and a lovely Regency Rummer on a "lemon-squeezer" base (Fig. V), with a figure of Diana on the bowl. These two glasses are amongst the finest works of art in the whole of the collection of glass.

JACOBITE AND WILLIAMITE GLASS

There are twenty Jacobite and five anti-Jacobite glasses in the collection. The former include a decanter, and a finger-bowl for use when toasting the King "across the water." There are two portrait glasses: one (Fig. VIa) is inscribed "Hic Vir Hic Est." This glass is from the Grant Francis Collection (pl. LXIII, Fig. 360); the portrait is traced by him to one by Sir Robert Strange, and the inscription to a medal. The other, with a profile portrait, bears the legend "Revirescit," and has the Prince of Wales's plumes on the foot. Two other interesting pieces are a disguised Jacobite glass (ex Grant Francis, pl. LX, Figs. 352-3) inscribed "The Glorious Memory"

with a blackbird gazing at a dragonfly (intended to represent George I), and one bearing the name of Sir Watkin Williams-Wynn, of Wynnstay, the home of the "Cycle Club." Three glasses have the word "Fiat" engraved on them, which was the motto of the "Cycle Club"; two of these are from the Hamilton Clements Collection—one from the Oxburgh Hall find in 1907, of eleven Jacobite glasses (all subsequently bought by Hamilton Clements); this is illustrated by Grant Francis (pl. LXI, No. 355). The other "Fiat" glass has the Prince of Wales's feathers on the foot, and is very similar to the other glass (No. 354) on the plate mentioned above, which was also in the Hamilton Clements-Oxburgh Hall group. Grant Francis gives a short account of this find (pp. 179-181) and mentions that there were four glasses of this type (i.e. with the Prince of Wales's feathers) amongst those discovered at Oxburgh Hall.

Two of the Williamite glasses have portraits of William III; one from the Hamilton Clements Collection is inscribed "Long Live George Prince of Wales 1759," and bears the Prince's portrait; and a fourth has a portrait of the Duke of Cumberland.

ENAMELLED GLASS

There is only space to mention here the three outstanding glasses by William Beilby (Fig. VII), of which the finest is perhaps that shown in Fig. VIIc, with a classical temple in white enamel on one side and the arms of Turner of Kirkleatham (in the North Riding) on the other. This, and the glass in Fig. VIIa, with the arms

[Continued on page 47]



THREE CENTURIES OF BRITISH SILVER

BY A. G. GRIMWADE

THE Exhibition with the above title held in Messrs. Mallett's galleries during the past month or so in aid of the Citizens' Advice Bureau has proved a feast of delight to all those who recognise the craft of the goldsmith as one of the great aspects of English culture and certainly the oldest and most continuous manifestation of applied art in these islands. Headed by a charming selection of pieces from the collections of H.M. the King and Queen Mary, ably supported by loans from corporate bodies, family heirlooms and connoisseurs' collections, there has been presented in miniature a truly representative picture "in the flesh" of the goldsmith's art from the late XVIth to early XVIIIth century. When it is stated that there has been no loan exhibition of silver in London since the early 'thirties, it is obvious that such a display was long overdue and a welcome reminder of the treasures that still remain in this country.

Limited in size and scope as it was of necessity, the exhibition assumed something in the nature of an anthology of the art, and, like every anthology, cannot escape the criticism that ensues when a particular favourite is found to be missing. However, in this case the limited number of pieces, some one hundred and sixty in all, afforded adequate reason for the omission of any piece that we may have hoped to see, and the appearance of some delightful surprises of great rarity more than atoned for any absences.

The earliest piece on show was the Elizabethan Communion cup of 1568 from Merton College, Oxford, with a rare technique in the armorials that adorn it, which



Fig. I. One of five Elizabethan plates engraved with the story of the Prodigal Son, 1569. *The Duke of Buccleuch.*

Fig. II (left). The Pickering Cup, 1604. *The Westminster City Council.*

Fig. III (below). Charles II inkstand, 1662. *The Duke of Portland.*

in lieu of the customary engraving are executed in a delicate pricking, only occasionally met with. The latest piece shown was the fine gold inkstand by Paul Storr of 1818, presented to Viscount Castlereagh at the Congress of Vienna, belonging to the Marquess of Londonderry. Between these two pieces lies a full two-and-a-half centuries of the silversmith's work, displaying every possible variation of design, technique and purpose. A number of pieces had associations of historic and family nature which enhanced their aesthetic interest. Of these the earliest and most unusual was the large shell-shaped casket belonging to the Duke of Buccleuch, presented by the goldsmiths and silversmiths of London to Queen Elizabeth after the defeat of



Fig. IV.
Charles II wine cistern, 1675.
The Earl of Ancaster.

the Armada, a piece to which it would be hard to find a parallel. There must be some regret in such an important piece that it is unmarked, and so leave us ignorant of its maker—or at least of his mark, which might happily have proved to be one met with on other unique pieces, such as those sent by the Virgin Queen to Ivan the Terrible.

Of extreme importance to the study of silver of this period are the five exquisite plates sent by the same owner. These are dated 1569 with the maker's mark R.F. conjoined, which it may be noted is the same as on the set of six Montagu plates acquired by the nation in 1946. The actual maker of the plates is, however, of small importance compared with the engraving which is their *raison d'être*. This is quite distinct from the Montagu plates, and of much finer quality, but closely allied in its borders to the famous Cotton plates of 1567 dispersed in the Pierpont Morgan collection in 1947, and attributed by Mr. Max Rosenheim, F.S.A., to Pieter Maas of Cologne. These latter are engraved with the Labours of Hercules, while the Duke of Buccleuch's set illustrate the story of the Prodigal Son. The plate here illustrated (Fig. I) throws considerable light on the sports and pastimes of the



period in the charming collection of dice, cards, rackets and other impedimenta surrounding the central figure of the story.

The reign of James I was finely represented by Lord Ancaster's fine ewer and basin of 1603, as well as his pair of cups and covers of the next year, Lord Hotham's spice box of 1609, the dish of 1605 from Merton College, and the astonishing and monumental Pickering cup of the Corporation of Westminster of 1604 (Fig. II). Although this cup has lost its cover, as indicated by the engraved weight, its height is 16½ inches; the cover in all probability was topped by an obelisk or "steeple" finial and the full size of the piece must have been over two feet. It was the bequest of Maurice and Joan Pickering to the Court of Burgesses of Westminster, in



Fig. V (above). Charles II silvergilt bowl and cover, circa 1665.
Reproduced by permission of the Chatsworth Estates Company.



Fig. VI. Charles II cup engraved with the Lord Chancellor's Purse.
The Lord Bradford.

THREE CENTURIES OF BRITISH SILVER



Fig. VII (left). Pair of William and Mary candlesticks, 1693. *The Governor and Company of the Bank of England.*
Fig. IX (above). William and Mary gold porringer, circa 1695. *J. S. B. Noble, Esq.*

his own words "so large and fine as it is possible may be had and gotten for that money" (£40) and we can see to-day how well his executors fulfilled his wishes. Although so large, the decoration is of excellent quality and design and makes effective use of the conventionalised flowers and foliage that crept out of the gardens



Fig. VIII. One of a pair of George I wine-coolers, 1716. *The Marchioness of Cholmondeley.*

on to the embroideries and silver of the period.

It is always difficult to point to fine pieces of silver from the troubled times of Charles I, and it was in keeping with this comparative scarcity, therefore, that, apart from spoons, the only pieces representing this reign were a small sweetmeat dish of 1631 and the chalice and paten from St. Mary Abchurch of 1628. Once 1660 is passed, however, the tables are turned and the stream of silver broadens again to flood level, making choice an arbitrary matter, and a broad survey all that can be achieved in a small compass. The effulgence of the Restoration was extremely well conveyed by fine tankards, porringers and rosewater ewers and dishes, including the magnificent tankard by Charles Shelley of 1678 lent by Her Majesty Queen Mary, the ewer and basin of 1668 by the same maker from Queen's College, Oxford, displaying an early example of cutcard work, and a similar set of 1670 from the Fishmongers' Company.

An important group of this period was formed by Lord Ancaster's wine cistern of 1675 with its massive lions' mask handles and paw feet flanked by Lord Salisbury's pair of firedogs of about ten years later date (Fig. IV). The Duke of Portland contributed as his earliest piece an extremely rare casket inkstand of 1662 of severe plainness and magnificent state, revealing the great restraint of design that flourished alongside the imported exuberance of the Dutch taste at this time (Fig. III). Under the latter influence was produced the fine silvergilt covered bowl of about 1665, lent by the Chatsworth Estates Company, by that rare and versatile maker of great importance at this period, whose mark was a greyhound sejant (Fig. V). This piece is covered with the grotesque scroll ornament of the van Vianen school and embossed with female figures holding coats of arms, and shows one aspect of this silversmith's work who was also responsible for fine ecclesiastical plate in

Fig. X. Queen Anne silvergilt tea and coffee service, 1712.
The Duke of Buccleuch.

the Gothic traditions, associated with Archbishop Laud, at Fulham Palace, Gloucester and Rochester Cathedrals, and Pembroke College, Cambridge, as well as some of the finest polygonal gold and silver cups of the period.

The Earl of Bradford's plain cup engraved with the Lord Chancellor's Purse was another plain piece of this time which displayed the excellent engraving which seems to have been available at almost any period for the adornment of important pieces (Fig. VI).

The later years of the XVIIth century were adequately filled. The selection lent by the Bank of England was particularly strong in pieces of this period, coinciding more or less with the Bank's foundation, and of which Anthony Nelme's fine figure candlesticks of 1693 on tripod bases were perhaps the most outstanding (Fig. VII). The Duke of Portland's ewer and dish of 1700 served, under David Willaume's stamp, to strike a magnificent blow for the Huguenot school, supported by the Harache ewer of 1697 from the Vintners' Company, and answered from the English camp at a slightly later date by the former's fine tea-kettle and stand by Anthony Nelme of 1709 and Lady Cholmondeley's superb pair of octagonal wine-coolers by William Lukin, 1716, chased with Sir Robert Walpole's arms, which clearly demonstrate the influence the French craftsmen had on the taste of the day (Fig. VIII).

A delightful diversion was provided for this period by Mrs. Ricardo's extensive collection of silver toys beautifully displayed in a cabinet on miniature tables and dressers as a complete epitome of the silversmith's art in



every sphere of domestic utensil. Scarcely larger than these toys was the attractive little gold porringer and cover of about 1695 lent by Mr. J. S. B. Noble, chased in the Chinese taste with birds and engraved with Lord Berkeley's arms, a rare and delightful piece (Fig. IX).

Once the time of Queen Anne is reached we are possessed of many choice domestic pieces for the serving of tea and coffee, and these were fully represented. Outstanding in this sphere was the Duke of Buccleuch's silvergilt fluted tea and coffee service by Louis Mettayer, 1712, of which the teapot is engraved with the Queen's arms, and which may well lay claim to being the earliest set of its kind now on record, and with little fear of contradiction the finest (Fig. X). The Bank of England lent a coffee-pot of 1704 and octagonal teapot of 1715, while similar pieces came from anonymous owners. A fine ornamental piece of this period was the silvergilt tazza of about 1710, chased with a representation of the Great Seal of the Irish Exchequer and the Royal Arms with the strange accompaniment of the Walpole supporters in place of the lion and unicorn, lent by the Chatsworth Estates Company (Fig. XII). This blending of Royal Arms and family supporters appears to have been customary on pieces made from Great Seals for their holders at this period, and is found also on the Lamerie salver belonging to Mrs. Horace Walpole engraved with the Great Seal of George II and a tazza by William Lukin with similar decoration of the George I seal, both of which originally came

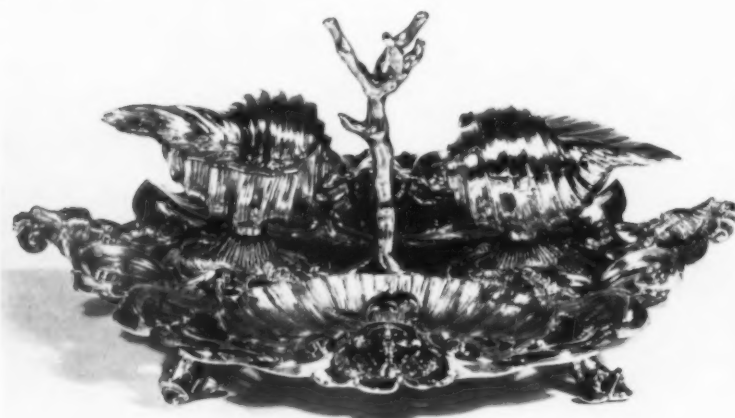


Fig. XI. George II silvergilt inkstand,
1739.
*Reproduced by permission of the
Chatsworth Estates Company.*

THREE CENTURIES OF BRITISH SILVER



Fig. XII. Queen Anne silvergilt tazza engraved with the Great Seal of the Irish Exchequer, circa 1710.
Reproduced by permission of the Chatworth Estates Company.

from the Strawberry Collection of Horace Walpole.

His Majesty the King's gracious contribution to the exhibition included a pair of fine cups and covers engraved

with the Royal Arms of George I, by Nicholas Clausen, 1719. This maker of comparative rarity is chiefly remembered for his *tour-de-force* of the silvergilt throne and stool of 1713 made for Peter the Great in the Winter Palace.

There were a number of pieces exhibited from the workshop of Paul De Lamerie, but it must be admitted that none of these were of the first importance but were chiefly of domestic purpose, and consequently lacking in the grandeur and superb technical mastery of which he is well known to be master. Perhaps the two most attractive items by him were Lord Barnard's trelliswork basket and the Duke of Portland's oval dish, both of uncertain date, but the lovely hot-water-jug of 1745 from the Earl of Bessborough must not be forgotten for its beautiful form. Lamerie's rival, Paul Crespin, was the maker of the highly individual inkstand of 1739 from the Chatworth Estates Company, composed of a design evolved from shells and dolphins of the most highly rococo inspiration (Fig. XI).

As a complementary and essential part of the exhibition Mrs. How and Dr. Wilfred Harris lent examples from their collections of early English spoons.

The success of the exhibition is due to the enthusiasm and hard work of Mr. J. C. Butterwick, whose conception it was. The thanks of all lovers of the craft are due to him, as also to the Worshipful Company of Goldsmiths whose financial contribution greatly assisted to meet the necessary cost of insurance on such a notable display of the art, to foster and protect which is their traditional and devoted purpose.

ENGLISH GLASS IN THE CECIL HIGGINS MUSEUM —continued from page 42

of Buckmaster (Bles, pl. 6, ex Kirkby Mason Collection) are typical of the finest rococo decoration.

BRISTOL WHITE OPAQUE GLASS

Three scent-bottles (Fig. VIII) are noteworthy, and that dated 1756 is one of the earliest dated specimens known, if not actually the earliest. This is mentioned by Honey (*Glass*, 1946, p. 114). It has been suggested that it might possibly be London work. The three vases with floral painting in "Edkins" style (Fig. IX) would stand out in any collection, and illustrate the finest qualities of this type of decoration of about 1755-60. Thorpe illustrates (pl. 135, Fig. 1) a vase in the Victoria and Albert Museum, which is a companion to the large one in the middle. A slender baluster-shaped vase delicately painted on one side with three Chinese figures beneath a tree, and on the reverse with two figures carrying a dead stag, is reproduced by Bles (pl. 64). This painter's work is known elsewhere.

One other small piece of white opaque glass is worth mentioning: a small circular vessel, presumably an inkstand, on three claw feet, painted with polychrome flowers, with a perforated enamel lid similarly decorated.

MISCELLANEOUS PIECES AND CUT GLASS

There are three early pieces, not mentioned above, which are worth recording. The first is a "bell-glass" consisting of a straight-sided drinking glass with moulded decoration on the lower part, on an elaborately knopped

and collared wrythen stem leading into a large bell-shaped foot with a clapper-ring inside. The second is a large double-handled bowl and cover with "nuptial diamond waives" and trailed decoration, and the third a plain bowl and cover, very similar in shape to the preceding, but with a long spout. This is from the Bles Collection, and is illustrated by him (pl. 71), where it is described as a syllabub cup. All three are late XVIIth century.

For the visitor interested in developments of form in glasses, other than wine-glasses, upon which such exhaustive and detailed work has been done, there are two good series of pieces. The first is a group of over a dozen sweetmeats, ranging from early XVIIIth to early XIXth century; the other, and more remarkable series, is the fine collection of some twenty candlesticks, from the late XVIIth century to elaborate examples of early XIXth century Anglo-Irish cut-glass. Some of these must be mentioned individually. There are a number of late XVIIth century examples, of which one in dark-tinted metal from the Hamilton Clements Collection is illustrated by Thorpe (pl. 56, Fig. 2). A most unusual pair of candlesticks with loose sconces, decorated with latticino work, come from the Bles Collection, and are illustrated by him (pl. 79). Also from this collection are two attractive small taper-sticks of very early XVIIIth century date. Lastly a large cut-glass candlestick, with a high conical foot like an inverted funnel, is an exceptional piece.

The cut and moulded glass of "Anglo-Irish" type includes many attractive examples, of which three are illustrated in Fig. X.

Some XVIIIth Century Dining Accessories

BY JOHN ELTON

MEN of the Georgian period, who were accustomed to long-drawn-out dinners, and "indulged more largely in the enjoyment of the bottle" than the French, developed some specialised accessories for the dining-room for the convenience of the drinkers and for the servants who washed glass and table cutlery during the progress of the meal. In a *Scottish Household Book* (1743) which contains directions to servants, they are warned never to let the dirty knives and forks and spoons out of the dining-room, but to "put them all in the box that stands for that use."

In the ovoid or urn-shaped vases, which date from the late XVIIIth century, the cover is kept in a raised position by a small spring fixed to the stem, to display the knives, forks and spoons arranged in the body of the piece, in partitions. In two designs for knife-boxes (dated 1792 in Sheraton's *Drawing Book*), decoration with inlay and serpentine shaping of the front is indicated.

Convenient accessories for service at meals were the dumb-waiter and supper canterbury or supper tray. The latter piece, "made to stand by the table at supper," is illustrated on a plate in Sheraton's *Cabinet Dictionary* (1803). One design with a circular railed-in top is said to be "for a single gentleman or lady," but a second design allows more space for plates and cutlery.

The splayed legs of the canterbury (Fig. III) make



Fig. I
(left).
Satinwood
ware knife-
case.
Circa 1780.

Fig. II (centre).
Mahogany
knife-box,
late XVIIIth
century.

Fig. III (right).
Plate-stand,
late XVIIIth
century.



There was not a lavish supply of table cutlery, even in great houses, and the small supply for the dining-room was ranged in order and displayed in shaped wooden boxes or vase-shaped containers which were fitted with small partitions rising one above the other, so that the bowls of the spoons and hafts of the knives and forks could be seen (Fig. I). The lid of the box knife-cases (which slope towards the front) (Fig. II) was raised to display their contents. The angles of these cases are usually emphasized by a narrow banding, or a stringing in two-coloured woods which mask the junction of the veneer. A few silver and Sheffield-plated cases exist, and in some fine wooden examples the mounts, lifting handles, key-plate and small feet are of metal, and the lid often inlaid with a shell.

Cisterns of stone, marble, wood and metal are frequently listed in inventories of the late XVIIth and XVIIIth centuries, but it is not clearly indicated whether they served as coolers for wine-bottles, or as receptacles for washing glass and cutlery. Highly finished wooden wine-coolers, lined with lead and raised on feet, date from the reigns of George II and George III. The late Georgian wine-cooler is usually of tub form, hooped with brass, and fitted with casters for convenience of handling.

for stability, and the lifting handle for convenience in handling. Sheraton's designs for dumb-waiters differ from the familiar type consisting of a stem resting on a tripod and carrying several circular trays, which first appears in George I's reign. This useful stand was invaluable for persons who wished, from motives of economy or discretion, to dispense with the attendance of a servant. Sometimes a table was fitted with a super-structure of trays, revolving about a stem; in the *Cabinet Dictionary* (1803) a circular table is shown, fitted with a galleried tray supported by a stem and having the table-top fitted with galleried partitions for plates and bottles. Drawers for cutlery are contained in the frieze. The dumb-waiter was styled in France the *serviteur fidele*. In the *Cabinet Dictionary* (1803) they are said to be "intended for use in the dining parlour on which to place glasses of wine, both clean and such as have been used." Its usual form is that of a pole or stem, carrying tiers of circular trays, which were often provided with a rim. Carving upon the dumb-waiter is of rare occurrence, as it was essentially a serviceable piece. The dumb-waiter was still in use during the Victorian period, when it is defined as a "portable sideboard, serviceable in small families with few or no servants," and it is natural to find it in great demand to-day.

A PEWTER TANKARD COMMEMORATING A DUTCH AND ENGLISH ROYAL MATRIMONIAL ALLIANCE BY ROLAND J. A. SHELLEY

THERE has recently come into the possession of Mr. Cyril Minchin, Hon. Secretary of the Society of Pewter Collectors, an early Georgian pewter quart tankard with especially interesting historical associations.

As will be seen from the illustrations the tankard has on the drum a medallion with the busts of a man and woman facing each other, surmounted by a crown; whilst the following wording, "Long live Prince and Princess of Orange," can be clearly seen round the outer edge of the medallion.



Early XVIIIth century pewter tankard with medallion depicting William Charles Henry Friso, Prince of Orange, and Anna, the Princess Royal, eldest daughter of George II.

From the hall-marks shown in the second illustration Mr. Minchin feels quite safe in attributing the tankard to Thomas Carpenter, London, of whom there is a record from 1713 onwards. To a collector it was evident that the Prince and Princess of Orange mentioned could not refer to our William III and Mary; as the former died in 1702, and Mary, earlier, in 1694. Moreover, in their time the well-known flat lid tankard was in vogue; not the double domed lid that, introduced about 1720, remained in fashion, with minor variations, throughout the XVIIIth century. What then of this Prince and Princess of Orange: who were they? "And thereby hangs a tale."

In the summer of 1733 negotiations were proceeding for a marriage between Anna, Princess Royal of England, eldest daughter of George II, and William Charles Henry Friso, Prince of Orange, a lineal descendant of Jan de Oude (John the Old), younger brother of the famous William the Silent. Incidentally this William Charles Henry Friso's grandfather, Henry Casimir II, was a first cousin of our William III; and William Friso himself, a posthumous son, who was not born until 1711, the

year of his father's (John William Friso) death. William Friso then became heir to the Stadtholdership of one province only, that of Friesland which was hereditary to the House of Orange; but not to the provinces held previously by the English king. For on the death of our William III in 1702 the clique of Amsterdam merchant princes, republican in principle, used their influence in getting the office of Stadtholder of Holland, the most important province, abolished; seized the reins of office themselves and continued in power until 1747. The other provinces, with the exception of Friesland, followed suit.

So much by way of introduction. On 5th October, 1733, the Duke of Dorset informed the English Parliament of the "Treaty of marriage between the Princess Royal and the Pr. of Orange, which must," he said, "be agreeable to all his Majesty's good subjects and particularly to those of their Kingdom. The great share they had in the inestimable Advantages procured to us by the ever-glorious K. William the third cannot fail of making them participate largely of the Joy which is so universal upon this happy Occasion" (*Gentleman's Magazine*, Oct. 1733). The Duke was right in his prediction; for the news was received with delight, primarily because the Prince, being a Protestant, seemed an ideal *parti* for the young Princess.

The contract of marriage was signed on the part of his Majesty on 18th October; and on 7th November the Prince arrived in London. But when he was attending Divine Service at the Dutch Church in Austin Friars on the Sunday after his landing, he, unfortunately, was seized with a feverish attack and had to withdraw; but not before leaving 25 guineas in the Poor Box. And so he lay very ill for many weeks at Somerset House, which had been allotted to him by the King as his residence whilst in this country.

Here it may be interpolated that 12th November had originally been fixed as the date of the wedding which perforce had now to be postponed until the Prince recovered from his illness. But there was no B.B.C. in those days to call immediate attention to the postponement; and so "this evening having been appointed for celebrating the Nuptials . . . was observed in the distant parts of the Kingdom, where they had no notice of its being put off, with illuminations, Fireworks and all other Tokens of Joy suitable to such an occasion" (*Gentleman's Magazine*, Nov. 1733).

Well, no harm had been done; and the people "in the distant parts" no doubt had a second enjoyable evening on the actual date of the wedding.

During his illness the Prince was not visited by any member of the Royal family. This heartless conduct was commanded by the King, who, almost incredible as it may seem, thought that as the Prince was but a Serene and not a Royal Highness he was not worthy of either sympathy or special attention. For George II only viewed the alliance from a political standpoint, and had very little affection for his daughter (nor had her mother) who may perhaps have been somewhat difficult from childhood. We are told that she had little beauty; that her figure was short and squat; that she was vain and

ambitious and once told her mother that she wished she had no brothers so that she might succeed to the throne. So far no eligible candidate for her hand had come forward; but she was exceedingly anxious to be married; and the Prince of Orange, whom she had never met, was the best husband that could be got.

It was not until the closing days of the year that the Prince was well enough to go to St. James's Palace to pay his respects as if nothing had happened in the interim, and met his future bride for the first time. Then on 2nd January, 1734, he set out for Bath to recuperate, arriving there in the evening of 5th January, and had a cordial reception: "The whole town," we learn, "was illuminated in his honour on that night" (*Gentleman's Magazine*, Jan. 1734). It was with the same cordiality that he was greeted wherever he went, testifying to a genial and unassuming disposition that was greatly esteemed by all classes.

The Prince did not return to London until a fortnight before his wedding which took place in the Chapel Royal, St. James's, on 14th March. Whatever their real feelings towards their daughter the King and Queen thought it fit to give her a right-royal send off; and the ceremony was dazzling in its magnificence. Parliament had not failed to show its approval of the match, for it willingly voted the Princess a dowry of £80,000 which was double the sum ever given before to a princess of the blood royal. The Prince and Princess of Orange stayed in England for six weeks after their marriage, and the Prince bade fair to become a popular hero; for the time he quite outshone the Prince of Wales who was on bad terms with his parents and had public sympathy with him. On one occasion when the heir-apparent came into the theatre he was received with moderate applause; but when the Prince of Orange appeared after him the whole house rang with shouts and cheers. Such signs of popular feeling did not escape the King's notice. He, himself, was not liked by his subjects, and the "Prince of Orange" was an ominous name in England to a royal father-in-law. And so George II determined to speed the parting guest, who, with his bride, embarked at Greenwich for Holland at the end of April, 1734.

The young couple took up their residence at Leeuwarden in Friesland, of which province, as stated above, the Prince of Orange was hereditary Stadtholder, as by election of Groningen since 1718 and Drente and Guelderland since 1722 also. Here they lived quietly for some thirteen years; but 1747 was a decisive one in the career of the Prince. For during it there was a national rising in all the provinces against the republican clique then in power who were supposed to be secretly in favour of the French in the war waging between them and the Emperor. The former had met with signal success under the famous Marshal Saxe in their invasion of the Austrian Low Countries; but the alarm of the Dutch, neutral in the war, was great when their own province of Zeeland was also fallen upon. And thus, just as in 1672 the people had called on the young Prince of Orange (later our William III) to their aid after John de Wit's death when their country seemed to be at the mercy of Louis XIV, they now clamoured for his kinsman to direct their defence against the old foe.

The Amsterdam oligarchy having been driven from power, the office of Stadtholder of all the provinces was now made hereditary to the House of Orange. But the

still-young William had little opportunity of showing whether he had a spice of his ancestor's military talents, for peace was declared between France and Austria on 18th October, 1748. Whilst not one of the most brilliant members of the House of Orange, he was a well-meaning, intelligent and very industrious man who tried honestly to do what he could for the welfare of his people and his country. He died in 1751, leaving a son, William, aged three, during whose minority the English Princess acted as Regent until her death in 1759. She carried out the responsibilities of this important position to the entire satisfaction of the Dutch people, thus proving that she had gained a more attractive personality than was the case in her younger days. After her decease the Duke of Brunswick acted as the boy's guardian until he came of age in 1766. Thus he succeeded to the Stadtholdership



Early XVIIIth century domed lid pewter tankard showing hall-marks of Thomas Carpenter, London (1713 onwards).

of the United Provinces, and it was his son who in 1815 became the first King of the Netherlands. And it is from him that the present Queen Juliana is lineally descended.

Mr. Minchin is to be congratulated on the acquisition of a very interesting *trouvaille*. The present writer, himself a collector of old pewter for the past forty years, has never come across a Georgian tankard with a similar medallion. It may not unreasonably be conjectured that it was the outcome of some fervent Protestant's wish to show his—or possibly her—delight at what was such a popular royal alliance. It shall have to be left at that.

AUTHORITIES

Gentleman's Magazine, 1733 and 1734.
Caroline the Illustrious Queen Consort of George II, by W. H. Wilkins.
 (This interesting book has been largely drawn on.)
The History of the House of Orange-Nassau, by Dr. N. Japikse, the eminent Dutch historian.

Note.—There is not an English translation of the last-named book; but numerous pertinent extracts from it have been kindly supplied in English by Mevrouw Montijn-de Fouw, of Delft.

HARD-PASTE NEW HALL PORCELAIN—PART III

BY T. A. SPRAGUE

THE first article of this series¹ dealt with Chinese and other prototypes and with copies of them made at New Hall, and the second² with the general shapes and decoration of New Hall teapots, teapot-stands and cream-jugs. It now remains to describe various modifications in shape that have been met with. Even the most extensive collections made over a long series of years cannot cover all the different shapes that have been manufactured by a particular factory, and the writer will accordingly be grateful for information about any shapes hitherto unrecorded in these articles, and especially for photographs of them. His warm thanks are due to Mrs. E. A. Mann for the loan of a teapot-stand,

shapes, that is not reeded, nor panelled, nor fluted, though the silver-shape teapots and cream-jugs illustrated in Part II, Figs. I—III, have four raised vertical bands which might be regarded alternatively as narrow raised panels or as broad flattened ribs. A silver-shape teapot of pattern No. 171 (Fig. I, left) is *reeded*, with five reeds on each side of the pot, superimposed on the convex areas, and four each at the front and back, the pot being flattened above and below the spout, and within and below the handle, the general effect being rather pleasing; the lid is shallowly reeded, and the handle exhibits herring-bone moulding. Another silver-shape teapot, of pattern No. 173 (Fig. I, right) is *12-panelled*, having



Fig. I. (Left) Reeded teapot, No. 171; showing a pleasing effect of reeding. (Right) Panelled teapot, No. 173; alternating raised bands, hollowed areas and panels make an unharmonious result.

and to Mr. Alan H. Sharrott for a photograph of a cream-jug, both of which are now illustrated.

Most specimens of hard-paste New Hall are of *plain*

three flat vertical panels on each of the convex sides of the pot, and three each at front and back. Here the result is not altogether happy, the alternation of raised bands, hollowed areas and panels being rather incongruous.

An 8-panelled silver-shape teapot-stand of No. 171 (Fig. II), in the collection of Mrs. E. A. Mann, is, however, of singularly pleasing shape, with two flat panels on each side, and two at each end; here the raised bands, being on the outside, do not interfere with the effect of the panelling. The lid-knobs of both teapots are moulded in the form of a solid pine-cone, the steam-hole being in the lid, not far from the base of the knob. It may be significant that these variations in the shape of teapots and stands have been seen by the writer only in the comparatively early pattern numbers 171 and 173: it looks as though they were experiments in shape which did not meet with public



Fig. II. Panelled teapot-stand, No. 171, of singularly pleasing shape. Collection Mrs. E. A. Mann.

favour, and were accordingly discarded in later productions of the factory. It seems reasonable to suppose that such reeding or panelling was not confined to the teapots and stands but occurred in all the pieces of the set concerned, and in the writer's collection there are reeded cream-jugs of patterns Nos. 172, 195 (Part II, Fig. IV, right) and 267 (Fig. III, right), and a 16-panelled cream-jug of No. 171 (Fig. III, left).

Fluting in New Hall is of two kinds, with straight and ogee-curved ribs respectively. *Ogee-fluting* occurs in a teapot and cream-jug of pattern No. 273, which has a handsome border of bright red diaper, fringed with a line of small puce arcs and red flower-buds with green trefoil pendants (Fig. IV). The spout of the ellipsoid, waisted teapot is 10-fluted right to the apex, convex at front and back, and with four distinct ribs on each side. The cream-jug is very unusual in shape, being elliptic in

described as "Bread Plates" in an invoice of the New Hall Company dated April 17th, 1812.³ *Straight fluting* is found in a helmet-shaped cream-jug of pattern No. 171



Fig. III (above). (Left) Sixteen-panelled cream-jug of the early pattern, No. 171. (Right) Reeded cream-jug, No. 267.

Fig. IV. Ogee-fluted cream-jug, No. 273, having a handsome bright red diaper border, fringed with puce arcs and red flower-buds with green trefoil pendants.

transverse section and narrowed downwards to the slightly projecting base; in fact, apart from the fluting, it corresponds to the normal silver-shape cream-jugs except that it lacks the four raised bands. Another ogee-fluted cream-jug was illustrated in Part II, Fig. IV, left. Even the silver-shape New Hall teapots appear sometimes to have been fluted, for there is a charming ogee-fluted stand of No. 171 in the writer's collection, in which the ribs run from the edge to the wavy line of dots about 1.5 cm. inside the rim. But when ogee-fluting is superimposed on a silver-shape teapot the effect is extraordinarily ugly, as can be seen in a teapot of an unidentified factory in the City Art Gallery, Bristol. In the stand the four raised bands are of course on the outside, while the fluting is inside, whereas in the teapot the flutings intersect the vertical bands, completely marring the harmony of the design. Ogee-fluting has been seen in slop-basins of patterns Nos. 241 and 338, and presumably occurs also in the large bread-and-butter or cake-plates, though no undoubted example of it has been observed hitherto. Incidentally, such large plates are

(Fig. VII, left), in slop-basins of Nos. 186 and 195, and in a large plate of No. 172. In all these the fluting is broad and shallow, the number of ribs being only sixteen.

It does not seem to have been observed hitherto that the number of ribs in ogee-fluted New Hall cups and saucers affords a valuable criterion for distinguishing them from those of other factories. In New Hall there are twenty ribs in the cups and twenty-four in the saucers, whereas in various other factories such as Flight and Barr's the number of ribs is twenty-four in both cups and saucers. Ogee-fluted New Hall cups exhibit a gentle ogee-curve in profile, and the flutings themselves are shallow with only slightly projecting ribs. Fig. V shows an ogee-fluted New Hall cup and saucer of pattern No. 241, possibly made about 1790, with Flight and Barr ones (marked with an incised B) of a slightly later date for comparison. In the New Hall saucer the ribs, which are relatively inconspicuous and hardly extend inwards beyond the rim, gradually fade out towards the centre, so that the fluting passes without a perceptible break into the flat surface of the saucer. In the underglaze-blue and

Fig. V. (Left) Ogee-fluted cup and saucer, No. 241, of about 1790, to be compared with (right) ogee-fluted cup and saucer, by Flight and Barr, of slightly later date.



gold Flight and Barr saucer, on the other hand, the ribs are prominent, and the flutings, which extend well beyond the rim, are bounded inwards by conspicuous semicircular endings formed by the junction of the ribs with the flat inner surface of the saucer. Such semicircular endings do not seem to occur in hard-paste New Hall, but as fluted cups and saucers are known to the writer in only four New Hall patterns, namely, Nos. 171, 173, 195, and 241, the possibility of the occurrence of such a type of fluting cannot be completely excluded. Only a tiny fraction of the everyday tea and coffee sets of the late XVIIIth and early XIXth centuries can be still extant, and it is only by examination of pieces in as many museums and private collections as possible that a detailed picture of the evolution of hard-paste New Hall can be drawn. The proportion of costly and highly ornamented sets that has survived must be much greater on account of their being less used and better cared for: thus plates with wavy edges and scalloped rims are well known in early Worcester, but the only example hitherto seen in New Hall is a plate of No. 171. But for its existence one might have assumed erroneously that such a form had not occurred in New Hall. Although the plate is unnumbered, there can be little doubt about its attribution, the greyish paste and the absence of brilliancy in the more or less uniform and highly bubbled glaze being quite characteristic, while the enamelling and

the details of the design are also typical. In contrast to the peripheral shrinkage of the glaze so often encountered in Worcester and Caughley, the lower surface exhibits thick pools of glaze at one side near the footring, enclosing smaller unglazed areas, and the upper surface is sanded, imperfections frequently seen in New Hall. The wavy edge is gilded, indicating that it formed part of one of the more ambitious productions of the factory. In Part II it was mentioned that all hard-paste New Hall cream-jugs seen by the writer had plain ear-shaped handles; a photograph kindly sent by Mr. Alan H. Sharrott, however, shows a boat-shaped cream-jug of pattern No. 421, with a forward and upwardly directed thumb-rest on the top of the handle (Fig. VI, left). The general shape of the cream-jug is otherwise typical, and it bears the New Hall number 421 on the base, so that there can be no doubt about its attribution. Such instances illustrate the danger of basing conclusions on negative evidence.

As mentioned in Part II, certain helmet-shaped cream-jugs seem to be assignable to early New Hall. Unfortunately none of the four known to the writer is marked with the pattern number, so that a final proof of their origin is lacking. All four are without a distinct stem between the pedestal and the body, whereas various helmet-shaped cream-jugs of other factories possess such a stem. The four are of two slightly different shapes, a straight-fluted one of pattern No. 171, which has sagged forward during firing, being rounded below (Fig. VII, left), while the three others, which are plain, are more narrowed into the base. A second one, of



Fig. VI. (Left) Boat-shaped cream-jug, No. 421, with forward and upwardly directed thumb-rest. (Right) Silver-shaped teapot, No. 421.

Fig. VII. (Left) Straight-fluted helmet cream-jug, No. 171. (Right) Plain helmet cream-jug, No. 172, with pattern occurring also in Flight and Barr's Worcester.



pattern 172 (Fig. VII, right), is decorated inside with a wavy mauve ribbon intersected by a pink line, bearing brush-like objects in the lower sinuses, while the upper sinuses have leafy sprays with two roses and a smaller flower, and two daisy-like flowers alternately. This pattern seems to occur also in Flight and Barr's Worcester, judging from a fluted cup and saucer with twenty-four ribs in each and semi-circular endings to the flutings in the saucer. The third cream-jug, of pattern No. 173 (Fig. VIII, left), has a blunt thumb-rest on the handle, while the fourth, of pattern No. 186 (Fig. VIII, right), which has a similar thumb-rest, is decorated inside with a wavy pink ribbon with floral sprigs in the sinuses, and on the outside with an orange-coloured bamboo design intersecting a wavy wreath bearing asymmetrical green trefoils and roses. This pattern, derived from a Chinese prototype, in which the groups of bamboo leaves are more naturalistic, was adopted, under the pattern number 116, in another English factory, hitherto unidentified, which produced porcelain with a very brilliant, but uneven and slightly rippled glaze. The work of the two factories may be distinguished not only by the difference in the glaze but by the shape and arrangement of the leaves on the wavy wreath. The Chinese prototype has flowers on the bamboo stem between the groups of bamboo leaves, and groups of rounded leaves scattered on each side of the stem, whereas the two English versions of the pattern have the additional flowers and leaves arranged in a wavy wreath intersecting the bamboo. The possibility of some designs on Chinese export porcelain having been copied from English originals instead of vice versa should always be borne in mind, but in this case a recognisable bamboo—an object familiar to the Chinese—has been transformed by the European decorators of porcelain into

something resembling a stick with star-fishes strung on it at intervals, a clear proof of copying.

Even the nature of the numbering on pieces of New Hall may afford valuable confirmatory evidence as to their source, the figures being bold and not very carefully executed, in marked contrast to the relatively small and neat numbering seen on specimens of underglaze-blue Caughley, Derby, Chamberlain's Worcester, Spode and other factories. In a tea and coffee set of underglaze-blue Caughley most of the pieces, which are marked below with an "S," "S.," "So" or "S+" bear the number "55" in tiny gold figures on the inner surface of the footring: this, however, appears to have been not the pattern number, but the gilder's number, as the same number has been seen, also in gold, on another set of underglaze-blue Caughley of a very different pattern. Although the presence of the correct New Hall number of a particular pattern affords cogent evidence of its New Hall origin, a different number is by no means conclusive against it; instances of *wrong numbering* of undoubted New Hall pieces are represented in the writer's collection. Perhaps the most convincing is a bone-paste cream-jug of the "shell and seaweed" pattern which is numbered "1054" instead of "1045": several factories adopted that pattern, but the New Hall version may be recognised by the red trefoils in the design having black centres, pointed out to the writer by Mr. H. T. G. Watkins. Other examples have before the number a block capital "N" with well-marked serifs. Its occasional use is not absolutely peculiar to New Hall, e.g. it is on a teapot-lid of Chamberlain's Worcester marked "No. 273." In all cases of apparent wrong numbering on pieces of putative New Hall, one has to rely on close agreement of the paste and glaze, and sometimes also on details in the decoration. Where these exhibit essential points of difference, the presence of a different number for a New Hall pattern may be taken as an indication that the piece concerned was made at another factory.



Fig. VIII. (Left) Helmet cream-jug with blunt thumb-rest, No. 173. (Right) Helmet cream-jug with blunt thumb-rest, No. 186, the pattern derived from a Chinese prototype.

¹Sprague, T. A. *Hard-paste New Hall Porcelain*—Part I (APOLLO, June, 1949, pp. 165-167).

²Sprague, T. A. *Hard-paste New Hall Porcelain*—Part II (APOLLO, July, 1949, pp. 16-18).

³Stringer, G. E. *Histories of the Old and New Hall Potteries, etc.* (1941), p. 8.

PRINCE CHARLES EDWARD STUART: PORTRAITS AT VARIANCE

BY D. NICHOLAS

BECAUSE of the very many portraits of Prince Charles, real and imaginary, which have appeared from the time of his birth in 1720 up to the present day, it is extraordinarily difficult to decide precisely what he looked like. Unfortunately, because of its attractiveness, many people imagine that he looked as John Pettie portrayed him in the well-known "Bonnie Prince Charlie" in the collection of H.M. the King, and now at Holyroodhouse. Although Charles was inordinately proud of a Highland costume which had been made for him, and in which he appeared at a ball in Rome in 1741, it is certain that he did not wear Highland dress in Scotland until he took up residence in Edinburgh in September, 1745. In any case he did not wear the "philibeg," which was a plaid so worn as to form a sort of kilt. When he did wear Highland dress, it consisted of a tartan coat, velvet breeches, a plaid and a bonnet. Except for the face, which may have been copied from a contemporary portrait of the Prince, Pettie's painting is entirely imaginary.

Although he was handsome, Charles was not really good-looking. As a small boy, he probably looked much less handsome than the Court painters, amongst them David, pictured him, though the portraits by these painters hanging in the National Portrait Galleries of Scotland and England are most attractive. Probably the miniature illustrated here



Fig. I (above).
(a) Miniature by
Sir Robert Strange.
(b) Miniature on
gold jabot pin.
(c) The Prince
as Betty Burke.

Fig. II (left).
Drawn in Rome
just before the
1745 Rising.
Collection Miss
Henrietta Tayler.

Fig. III (right).
From an engraving
by Sir Robert
Strange in Edin-
burgh, 1745.



(Fig. Ia), said to be by Sir Robert Strange, gives as good an idea as any of how he looked when he was about ten years old. He looks rather a nicer child in the tiny miniature set in a gold jabot pin, which was sent over by the Prince's father, James III (the Old Pretender), to an old Lancashire Catholic family (Fig. Ib). With the pin was sent a lock of the Prince's hair tied up with blue ribbon.

For what are probably the most authentic portraits of Charles, the period from just before the 1745 Rising until just after, is the best. Of these is the pencil sketch drawn in Rome just before the Rising and now in the possession of Miss Henrietta Tayler,

the well-known Jacobite authority (Fig. II). This is quite obviously drawn from life, and must give an extremely good idea of what Prince Charles actually looked like.

Of the more conventional pictures the engraving done by Sir Robert Strange in Edinburgh in 1745, and for which it is almost certain that the Prince gave sittings, is the best (Fig. III). There are many variations of this, both by Strange and various copyists, and the exquisite miniature, given by the Prince to Cameron of Lochiel, and now in the possession of his descendant Sir Donald Cameron of Lochiel, would seem to be one of these, probably painted by Strange, but unsigned.



Fig. IV (left).
Portrait on the concealed lid of a patch-box in enamel. 1745-6.



Fig. V (right).
Miniature in gouache by Kamm, a German artist.



Fig. VI. From a medallion modelled in 1750 in a house in Red Lion Street, London.

Collection W. F. H. Blandford.



Fig. VII. Portrait in oils possibly by Giles Hussey.



Fig. VIII. Small coloured bust in wax.

Glamourised portraits of the Prince in 1745-46 are legion, and a very attractive one, though obviously completely imaginary, appears on the concealed lid of a little patchbox in Battersea enamel here illustrated (Fig. IV). A quaint little transfer-printed enamel of the Prince dressed as Betty Burke is also shown (Fig. Ic).

There is still extant a medallion of the Prince, made in London about 1750, which has an interesting story (Fig. VI). It is related that it was modelled in a house in Red Lion Street, London, where the Prince is said to have stayed during one of his secret visits to London. The owner of the house, whose name was Moore or Osgood, who accompanied the Prince back to France, gave the medallion and a bust of the same subject to the mother of the lady (born 1788) who supplied this history. In 1780, her father, on the approach of the Gordon rioters, broke the bust and began to break the medallion, which his wife rescued and hid. A small piece can be seen to be missing on the left side.

A miniature in gouache by a German artist named Kamm (Fig. V), and a small portrait in oils, artist unknown though possibly by Giles Hussey (Fig. VII), are of the same period.

A good portrait of the Prince in the shape of a small coloured wax bust is here illustrated (Fig. VIII). This is probably one of the very few survivors—there is another in the Museum of the

Society of Antiquaries of Scotland—of the busts mentioned by Dr. William King, the Oxford Jacobite, as being sold about 1750 in Red Lion Square, and may link up with the medallion mentioned previously. The nose of the bust illustrated has suffered somewhat in the last 200 years, but the rest of the face is in an amazingly good state of preservation.

The portrait of the Prince in late middle-age in the National Portrait Gallery, London, shows him as he quite obviously must have looked, prematurely aged, with all the signs of a misspent life in his face. Knowing his story it is pitiable, and it is as well to keep some illusions, instead of illustrating this picture. Here is a word picture of the Prince about the year 1750, which was to have been included in a novel entitled *The Young Chevalier* by Robert Louis Stevenson, who unfortunately died before he had barely started what might have been a masterpiece:

"That same night there was in the city of Avignon a young man in distress of mind. Now he sat, now he walked in a high apartment, full of draughts and shadows. A single candle made the darkness visible; and the light scarce sufficed to show upon the wall, where they had been recently and rudely nailed, a few miniatures and a copper medal of the young man's head. The same was being sold that year in London, to admiring thousands.

[Continued on page 58]

Collectors' Problems

Enquiries must contain the fullest information and be accompanied, when possible, by a drawing or photograph.

PAIR OF DERBY FIGURES

A.C. (Co. Durham). An enquiry concerning a pair of figures shown in the accompanying illustrations.

The attribution made in 1908 to Plymouth or Bristol mentioned by you is quite a mistaken one, due to the chaotic state of ceramic learning at that time amongst most collectors. The identification as *Judas* and *St. Peter* was equally mistaken.

We have been greatly interested in your enquiry and have made the widest possible investigations in the hope of being able to suggest an identification, but our efforts have proved unavailing. We hope that the publication of the photographs may be the means of eliciting some information of real value.

You mention a duplicate pair in the Bowes Museum, Barnard Castle; two pairs are in the Victoria and Albert Museum and others elsewhere, in addition to a number of single figures, of which the most numerous are those of the figure without the crucifix. All appear to be Derby, though of varying periods.

Unfortunately you do not give us the information necessary to enable us to suggest a probable date for your pair; to do this at all satisfactorily in the absence of an actual examination of the figures requires a minutely detailed description of their bases.¹

Enquiry at the Victoria and Albert Museum resulted in the information that the figure shown in the *Schreiber Catalogue*, pl. 33, has the dry edge and pierced hole in the base now generally associated with the earliest Derby figures. The duplicate figure in the Museum is of later date, with typical enamelling of the Duesbury period (pale, streaky, thin colours, etc.) and with the so-called patch marks on the base.

As for the Museum's two examples of the second figure (holding the crucifix) one has enamels of great beauty and clarity, familiar on, and almost peculiar to, the *Chinoiserie* produced by Planché in the early days of Derby; it has no patch marks and no vent hole. The remaining figure is later in date, and has Duesbury colouring and patch marks.

All the foregoing, and the accepted Derby origin, are matters of observation and common agreement, but the position is far otherwise when one tries to arrive at an identification of the subjects. The *Judas* and *St. Peter* of the 1908 paper seem obviously wrong. The Schreiber example has been called *King Lear*, with, it must be admitted, considerable plausibility; *vide* the orb, sceptre, etc., on the base, and the general appearance of the character. There are aligned perforations in the left hand and through the cloak covering the right hand, made with the intention that some long-handled object, probably a metal implement, should be fitted, as in the case of other figures known to us.

It is quite impossible to suggest a title for the crucifix figure, beyond the vague one of *A Hermit*. What seems quite clear is that they are both representations of stage characters, but so far no positive identification seems to have been made. If this conjecture be right, it is very probable that engravings exist from which the figures were modelled. Any reader who may know of such a source would be doing a real service to collectors if he would communicate his information.

S.

¹The enquirer has since added the information that the bases of the figures are smooth and perhaps have been ground, there are no patch marks and each presents a small circular orifice about the diameter of a pencil. The surfaces are unglazed.

SEATED FIGURE

A.M. (Mountsorrel). An enquiry regarding the rarity, identity



9½ in. Soft paste. Insect painted on upper forearm left. Scroll base. Green and purple-pink edging. Yellow tunic. White cloak—inner surface whitish purple-pink. Slight gilding. Some fire-cracks. Collections of greenish glaze in folds of cloak.



9½ in. Soft paste. Almost circular base, 4 in. diameter. Scroll base edged with green and purple-pink. Unctuous glaze. Creamy white. Some fire-cracks. Pools of greenish glaze in folds of cloak. Whitish mauve girdle and head-dress. Pale green coloration inner surface cloak. Gilding edges sleeves, tunic and trousers.

and date of a figure, believed to be Derby. It represents a man, dressed in informal XVIIIth century costume, seated with legs crossed, gesticulating with both hands, in one of which he holds a rolled-up scroll.

We appreciate the careful drawing and detailed description of your figure. The light-weight paste, with imperfections; thick greenish glaze; pale, rather thin colouring with a tendency towards dirtiness in the turquoise; and the character of the gilding, certainly seem to combine to confirm a Derby attribution, though we say this with the reservation necessary in the absence of an actual inspection of the piece. With regard to the three queries in your letter we have taken particular pains to procure confirmation of our own opinion. Assuming that the figure is indeed of Derby origin we believe it to be a rare model. We have been unable to trace a duplicate, but we felt when we saw your drawing that we had met the model before. This impression may have been due to our having seen your figure sometime, possibly at auction, or we may have seen another example. Certainly the figure seemed familiar, but apart from this we cannot trace the model. As for the identity of the subject, it seems fairly certain that it represents either some literary celebrity or some theatrical character, most probably the latter. In either case there is a very considerable possibility that it was taken from an engraving which patient search might discover. We are sorry we cannot be more precise on this point. From the description of the decoration, which constantly emphasizes the paleness, thinness and streakiness of the pinks, yellows and greens, and the dirty turquoise, the figure would appear to belong to the 1756-70 period. You mention "faint remains of spur marks," but it is not clear if you mean patch marks or not.

S.

BLUE AND WHITE VASE

K.J.R. (Saxmundham). An enquiry concerning a mark on a blue and white vase of which it is stated that "the glaze is over red pottery of which the vase is made."

Your drawing of the mark in question is much too indefinite and inadequate, and the lack of all details of the vase too complete for anything but the merest guess to be hazarded concerning its identity; but with this disclaimer of finality for our opinion we would suggest that the vase is of Swiss manufacture. A certain amount of pottery of a red or buff colour, coated with a lead glaze, was manufactured in Switzerland until well into the last century. At Thun, whence we surmise your small vase to have originated, the body was often covered with a coating of white slip, and this in turn covered with a clear glaze of greenish tone. We suggest Thun as we seem to see that word incorporated in your drawing of the mark. Modern Thun wares are known which have the name incised, but you have not told us what method has been used to mark your vase. Even with the fullest and most detailed description, together with a good photograph, it is often difficult to arrive at an opinion concerning a specimen; with rudimentary details such as those you have sent us, it is practically an impossibility. S.

PUZZLE-JUG

H.J.S.B. (New South Wales). Many surviving pitchers are associated with the convivial habits of our ancestors, who, judging from the remarks of Iago, were "potent in potting" in more than one sense.

Puzzle-jugs were made at all the English delftware factories, particularly at Liverpool, but I doubt very much whether yours is of Liverpool origin. True the glaze is bluish, but the pewter-mounted pot-lid gives your piece a decidedly foreign look. Form of handle and neck piercings may be paralleled in recorded Dutch specimens. Again if of English origin the boar-hunt depicted on it would seem a deliberate archaism, for although extensively hunted in mediaeval times, the boar was all but extinct in England by the third quarter of the XVIIth century. Some reminiscence of this old sport survives in the Staffordshire place-name, Wildboarsclough. On the other hand the wild boar is still widely distributed in Europe, where it was hunted with hounds at much later times. Argument from subject, however, is by no means conclusive. Judging then from the description and rather indefinite snapshot your puzzle-jug would appear to be of tin-glazed earthenware, of XVIIIth century date and Continental origin. Whether a fake or not I am unable to determine. Puzzle-jugs were certainly made in Holland from early times, for the sculptor-potter Hendrik Cornelissen Vroom, who was born in 1566, is said to have made drinking vessels so cunningly that none knew how to drink from them.

The puzzle-jug was the potter's challenge to the uninitiated. It was frequently inscribed on English specimens with a variant of the well-known wager:

"Here gentlemen, come try your skill,
I'll hold a wager if you will;
That you drink not this liquor all,
Without you spill or lett some fall."

A cruder version reads:

"From Mother Earth I take my Birth,
Am made a joke for man;
And am here fill'd with good cheer,
Come taste it if you can."

In principle the puzzle-jug was simple enough, consisting of a globular and fairly capacious body surmounted by a pierced cylindrical neck. Neck and piercings vary from factory to factory. The rim of the neck consisted of a hollow tube connecting with the tubular handle which opened into the belly of the pot at its lower attachment. The rim was pierced by a number of spouts or apertures, frequently three, but sometimes five or even seven; and almost invariably there was a hole under the upper part of the handle. Therein was the pitfall for the uninitiated. To meet the challenge inscribed on the pot without spilling the liquor it was necessary to block all the apertures except the one from which the drinker intended to imbibe the contents, not forgetting, of course, the hidden hole in the handle. All that was then necessary was to drain the vessel by suction. It was as simple as that. The apparent absence of the hole under the top of the handle in your piece makes the trick just a trifle too simple. The puzzle-jug or mug like the later toad surprise mug was a typical piece of ancient pleasantry.

APOLLO MISCELLANY. 10s. net.

"An unusually fine issue. I enjoyed every page."

BRITISH HOROLOGICAL INSTITUTE

Dear Sir,

May I, through the courtesy of your columns, bring the formation of the Antiquarian Section of the British Horological Institute to the attention of your many readers likely to be interested.

Briefly, the Section purposes to afford mutual ground and a focal centre for those who share, in any degree, an interest in antique clocks and watches, etc., and to advance the knowledge and appreciation thereof. Details can be had of the undersigned.

The Editor,
APOLLO.

Yours faithfully, M. C. AIMER,
Hon. Secretary, Antiquarian Section,
c/o British Horological Institute,
35 Northampton Square, London, E.C.1.

HOFFMAN WOOD TRUST

Novel and attractive awards are to be made to artists, sculptors, architects and architectural students under the will of a former Leeds architect, William Hoffman Wood.

One is the Leeds Medal, which is to be presented for the year's "best painting, sculptural or architectural work" by "the child of one or two Yorkshire-born parents." The medal is awarded irrespective of where the applicant now lives.

Scholarships are also offered "for the advancement of architectural training either by study or by travel in ancient or modern cities to any boy or girl under 21 born within the County of York of one or two Yorkshire parents." Fourteen awards have been made already, and students have travelled to various European cities. Others are helped to study at architectural colleges or under an architect.

Under the same will there is an annual award of a Gold Medal for the most valuable discovery for relieving pain and suffering, and another for the year's most valuable invention not connected with warfare.

The trustees invite applications for the Leeds Medal and the Architectural Scholarships, which should be sent to W. H. Clarke and Co., Solicitors, South Parade, Leeds, before September 10th.

COVER PLATE

The Worcester porcelain dish which is illustrated in full colour on the front cover of this issue is a magnificent example of the more profusely decorated productions of the Dr. Wall period. At this time, circa 1768-72, the scale-patterns in blue, pink and yellow; the plain coloured grounds in rich cobalt blues (mazarine, gros-bleu, and bleu-de-roi); apple-green and pea-green; claret; and yellow, were first introduced. These coloured grounds were usually accompanied by brilliantly coloured exotic birds and/or bouquets of flowers, enclosed in gold reserves; and with lavish gilding. Of all the coloured grounds, claret is of the greatest rarity. It is more often found in the form of a border of cornucopias, but very seldom as an all-over ground as in the superb specimen chosen for our Cover Plate. This is a dish of fluted circular form, 7½ inches in diameter. Its decoration is in all probability the work of James Giles, in his London workshop. In its centre is a circular panel painted with a bouquet of English flowers in natural colours, surrounded at equal intervals with four shaped panels of exotic birds in brightly-coloured plumage; the whole on a deep claret-coloured ground, relieved by festoons of flowers and foliage in lightly tooled gold. Formerly in the famous Art Collection of the late Sir Bernard Eckstein, it is now in the possession of T. Leonard Crow, of The Old English Ceramic Galleries, Tewkesbury, Gloucestershire.

(Just as we are going to press, Mr. Crow informs us that he has disposed of the above Worcester dish to a well-known private collector in the United States of America.)

PRINCE CHARLES EDWARD STUART—continued from page 36

The original was fair; he had beautiful brown eyes, a beautiful bright open face; a little feminine, a little hard, a little weak; still full of the light of youth, but already beginning to be vulgarised; a sordid bloom come upon it, the lines coarsened with a touch of puffiness. He was dressed, as for a gala, in peach colour and silver; his breast sparkled with stars, and was bright with ribbons; for he had held a levée in the afternoon, and received a distinguished person incognito. Now he sat with a bowed head, now walked precipitately to and fro, now went and gazed from the uncurtained window, where the wind was still blowing, and the lights winked in the darkness."

Except where stated otherwise in the captions, the reproductions are from specimens in the author's collection.

SALE ROOM NOTES & PRICES

BY BRICOLEUR

PICTURES. Christie's sale of 23rd June. Mrs. Warwick Bryant sent two views of Dresden, by Bernardo Bellotto, one with the signature and inscription "Bernardo Bellotto Detto Canaletto, F. Anno, 1747, Dreda." Each of these pictures, which measured approximately 50 in. by 90 in., made 1,900 gns. Another picture attributed to Bellotto, a view of the Riva dei Schiavone, Venice, made 330 gns. A Canaletto school picture of the library and piazzetto of St. Mark's made 170 gns. With the important portraits was one of the Principe d'Angri, a member of the Neapolitan branch of the Doria family, by Sir Anthony Vanduyck, for which 1,000 gns. were bid. A portrait of Miss Charlotte Fish by Sir Joshua Reynolds, which had been engraved by James Watson in 1770, brought 1,450 gns., and a Hoppner portrait of Princess Sophia Matilda of Gloucester, which had been exhibited at the Monarchs of Great Britain Exhibition, 1901-2, 110 gns. Another Hoppner portrait of Mrs. Billington, the singer, had been exhibited in the Guelph Exhibition of 1890, and made 32 gns. A Gainsborough portrait of Sir Robert Clayton, Bt., 650 gns., and a Romney, a portrait of Lady Griffin, 320 gns. An attractive portrait by N. Hone, R.A., of Signora Zamperini, made the good price of 580 gns.

A still-life of oysters by F. van Mieris, on a panel 10½ in. by 8½ in., brought 420 gns., and a vase of flowers by Rachel Ruysch, signed and dated 1716, 420 gns. A picture of flowers in a sculptured vase by Pieter van Leeuw made 90 gns. "Le Sommeil Interrompu" by M. B. Ollivier, signed and dated 1771, from the Earl of Lonsdale's collection, 1887, brought 320 gns., and a Sebastien Bourdon landscape, with figures by a water mill, 460 gns.

Some coloured sporting prints in the same sale made unusually high prices. "The Northampton Grand Steeplechase," after J. Pollard by H. Pyall, a set of six, 130 gns., a set of five coaching prints, also after Pollard, by R. Havell, 210 gns., and "Stage Opposition Coach in Sight" and "Royal Mail Coach," both after Pollard by Havell, 70 gns. A 1911 picture by Sir A. J. Munnings, P.P.R.A., "The Gravel Pit," brought 80 gns., and a Spencelagh, "Skin and Bone," 95 gns.

In Sotheby's picture sale of 21st June there was the Goya drawing, in pen and indian ink wash, from the so-called "larger Sanlúcar" Sketchbook, of which other leaves are in the Metropolitan Museum, New York, the Prado, the Biblioteca Nacional, Madrid, the Louvre, etc. This drawing, "The Advocate" (Peasant with musket) (recto), "The Discreet and Penitent Bride" (Woman in Irons) (verso), had been sold in the same rooms in 1935, when it brought under £200; the recent price had increased to £680. A Canaletto studio picture of a view on the Grand Canal made £200, and a Rembrandt studio panel, a portrait of the artist, 18 in. by 14½ in., £320. There were also two Velasquez portraits; a full-length portrait of Philip IV and a full-length Queen Isabella. Both had been in the collection of King Louis Philippe (1853 Sale, No. 249) and had been exhibited at the Louvre. The former brought £320, and the queen £1,500. A Parmigianino portrait of a nobleman, sent from Torosay Castle, Isle of Mull, made £500. Two small portraits by Lukas Cranach, the Emperor Charles V and the Emperor Ferdinand I, 7½ in. by 6½ in., brought £60 each.

Dutch pictures included a Frans van Mieris the Elder, a Lady Tuning a Guitar, from the Sir H. Cook collection, £850, a still-life by Abraham van Beyeren, exhibited at the Dutch Exhibition, Burlington House, 1929, £1,400, and an Emmanuel de Witte, "The Synagogue at Amsterdam, during a Service" with a cavalier in the foreground, £1,200.

Among the British School pictures were a bust portrait of Sir Alexander Wood of Edinburgh, by Sir H. Raeburn, £500, a John Hoppner portrait of Lady Basset, £180, and John Downman portrait of Lady Clanwilliam, £300, a George Stubbs portrait of Colonel Swinnerton in his library, signed and dated 1780, £140, and a Morland portrait of his son, when a boy, £320. A Constable portrait of Miss Letitia Lyster brought £260, and a portrait of Dr. Benjamin Hoadley, painted in 1740, £450. All these portraits had been sent for sale by Lord Mackintosh of Halifax. The drawings included *Le Jardinier amoureux* and *La douce résistance* by Huet, £28, and *Trophée de Chasse*, dated 1796, £6. A Lancret drawing in black and red chalk heightened with white, "A Young Man Embracing a Girl," £11.

At Knight, Frank and Rutley a set of twelve coloured prints of

the floral months of the year, by H. Fletcher after P. Casteels, made £190. These had belonged to Mr. Furber, the gardener at Kensington in 1730. At Robinson and Foster's a painting by Ed. Frere, 1855, entitled "The Study," 16 in. by 13 in., made £81 18s., a Gilbert Wright, "Changing Horses," £73 10s., and a G. Smith, 1858, "The Photographer," £86 2s. A water-colour drawing by A. E. Chalon, R.A., portraits of ladies in black and white, brought £42. At Phillips, Son and Neale a group of three paintings by Mark Fisher, R.A. (1841-1923), of the Côte d'Azur, Hatfield Heath, and another, brought £100.

SILVER. The whole of Christie's sale of 14th June was the property of the Duke of Bedford, and included some interesting pieces. Two pairs of two-light candelabra by Paul Storr, 1807, approximately 24 in. high, with circular bases chased with trellis-work and shells, and the branches entwined with serpents, made £710. The total weight was 641 oz. 9 dwt. A pair of George II two-light candelabra by Paul Crespin, 1747, with square pedestal stems and with later detachable nozzles by Edward Wakelin, 1777, 16½ in. high, 147 oz. 12 dwt., £220. An earlier pair of candlesticks by Joseph Bird, 1698, on octagonal bases and baluster stems, 32 oz., made £155. Four George II cup-shaped salt-cellars, engraved with the Russell crest, Garter motto and coronet, by George Methuen, 1757, 28 oz. 6 dwt., made £88, and four others by the same maker, 27 oz. 18 dwt., £98. Another set of four, by the same maker, *en suite*, weighing 32 oz. 19 dwt., £78. A large five-light candelabrum, 26½ in. high, by J. Craddock and W. Reid, the branches 1819 and the base 1822, 307 oz. 15 dwt., £98. Six large candlesticks, 12 in. high, by the same makers, 1817 and 1819, 315 oz. 15 dwt., £180, and a pair of large table candlesticks, 12½ in. high, by W. Pitts, 1808, 119 oz. 7 dwt., £68.

A circular salver by Samuel Courtauld, 1764, 15 in. diam. and weighing 66 oz. 16 dwt., with three pierced vine feet and the border chased and pierced with vines, £70. A plain two-handled oval hash dish and cover probably by Richard Sibley, 1813, 66 oz. 10 dwt., £62, and a pair of plain circular vegetable dishes and covers, engraved with coronets, and with ivory finials to the covers, 1813, 90 oz. 15 dwt., £62. Four circular entrée dishes, 1814 and the covers 1844, 321 oz., £160. Four circular second course dishes, engraved with a coat-of-arms, 1824 and 1844, 438 oz. 9 dwt., £210, and a silver-gilt tea service by Paul Storr, 1833, and William Eaton, 1824, in a mahogany case, gross weight 129 oz. 7 dwt., £185.

The foreign silver included a Viennese silver and silver-gilt chess set, the pawns formed as axemen, the kings and queens mounted, the bishops as heralds, the rooks as elephants, all set with small precious stones, 77 oz. 5 dwt., £210. A Belgian rose-water ewer and dish, with an XVIIIth century maker's mark, engraved with bands and medallions of strapwork, and with the Russell arms, 55 oz. 8 dwt., £70, and four Dutch table candlesticks by Johannes Siotteling, Amsterdam, 1768, with spirally fluted bases and baluster stems, 67 oz. 15 dwt., £85.

At Phillips, Son and Neale a George IV three-piece tea service, with spiral fluting, 49 oz. 10 dwt., made £52, and at Henry Spencer and Son's sale of Earl Fitzwilliam's property at Barnsdale a small early George II bullet-shaped teapot, 1728, 12 oz., made £81.

FURNITURE. The Trustees of the Earl of Chichester sent part of the furnishings of Stanmer Park, near Lewes, to Sotheby's sale of 30th June. A month longcase clock by Thomas Tompion in a walnut case made £280. The movement of this clock had undergone considerable alteration. Another clock was a chiming bracket clock by Richard Peckover, who succeeded Quare and Horseman, contained in a case japanned in vermilion and gilt, £50. A set of twelve mid-XVIIIth century mahogany dining-chairs, which, although they could be described as "ladderbacks," did not follow the ordinary ladderback pattern at all closely, made £80. A George III mahogany three-tier dumb-waiter, on a tripod stand, 3 ft. 6 in. wide, £36, a late Georgian mahogany Pembroke table, £32, and three early Georgian side chairs, with stuffed backs and seats, £16. A Chippendale side table with a marble top had its stand in pierced giltwood. This unusual piece made £28, and a pair of Chippendale mahogany side tables, also with marble tops, and painted with the arms of the first Earl of Chichester, £40. A large Sheraton satinwood wardrobe, with tray shelves in the centre and cupboards at the sides, 7 ft. 10 in. wide, made £150, and a Regency rosewood games table, enclosing a backgammon board, 20 in. wide, £20.

The chairs were a mixture of French, and English in the French taste. A Hepplewhite bergere chair, with a mahogany frame, made £55, another, almost identical, £82, and another, with a

painted frame, £58. Four Hepplewhite armchairs in the French taste, with the frames recently painted, made £150, five very similar chairs, £180, and another three, £100. Two Louis XV armchairs, of very similar type, but with French upholstery, made £120. Two Hepplewhite settees brought small bids, presumably owing to size. One, with a painted frame, serpentine back and curved sides, 7 ft. wide, made £19, and another, with giltwood frame, covered in silver brocade, £8. The last lot in this sale comprised two mid-XVIIIth century mahogany cabinets, of unusual type, with drawers above cupboards enclosed by Chinese Chippendale fret doors. Unfortunately these had been French polished, so that they were without any trace of patina, and made £80 the pair.

At Phillips, Son and Neale a 24 in. Sheraton satinwood and rosewood writing-table with roll top and grille doors, made £72, a Georgian style two-pedestal mahogany dining-table, extending to 9 ft., £58, and a Chippendale mahogany breakfront bookcase, with arched pediment, 7 ft. 6 in. wide, £80. At Robinson and Foster's a pair of Regency painted and gilt two-tier bookshelves with cupboards under, 19 in. wide, brought £37 16s., an old Welsh oak dresser, with cabriole legs, 5 ft. wide, £33 12s., and a Georgian mahogany sofa-table with end-supports, 5 ft. 2 in. wide, £46 4s. At a country sale held by Wallis, Riddett, H. J. Way & Son, at Ryde, Isle of Wight, a set of six Chippendale ladder-back dining chairs made £135, a Queen Anne walnut chest of drawers, 2 ft. 9 in. wide, £87 10s., and a Regency mahogany sideboard, £40. Henry Spencer & Sons' sale of Earl Fitzwilliam's property at Barnsdale included a Dutch early XVIIIth century walnut display cabinet with an arched pediment, 6 ft. wide, which brought £140.

FRENCH FURNITURE. An important sale of French furniture took place at Christie's on June 22nd, sent by the Earl of Wilton and Major Sir John Fitz-Gerald, Knight of Kerry. A pair of Louis XV marquetry encoignures, stamped J. P. Latz, with serpentine fronted doors and white veined marble tops, brought 310 gns. A Régence commode of serpentine form and with a cupboard at each end, the panels veneered with tortoiseshell and inlaid with brass and with the mounts in the style of Charles Cressent, 57½ in. wide, 1,650 gns. A fine Louis XVI marquetry commode by R. Lacroix, M.E., inlaid in various woods with Oriental figures, buildings and trees in landscapes, with kingwood and harewood borders and a marble top, 1,850 gns. A Louis XV black lacquer commode, stamped D.F., M.E. in three places, the panels decorated in gold and colours, 53 in. wide, 1,400 gns. A Louis XVI marquetry upright secretaire, fitted with a spring drawer in the frieze, a fall-down front, and with ormolu mounts, by P. Bonnemain, M.E., 460 gns. A superb Louis XV upright secretaire, stamped on the back by H. J. Holthausen, and on the base by Delorme, 3,400 gns. This was decorated in gold and colours with birds, flowering plants and trees on a black lacquer ground, 42½ in. wide, 3,400 gns. This piece came from the collection of Sir Robert Abdy, Bt. A Louis XVI inkstand, 15½ in. wide, with a white marble base and plaques chased in the style of Gouthière, made 180 gns.

The trustees of the late Lord Hillingdon sent a rare Italian bronze and ormolu centre table to the same sale. This XVIIIth century piece was supported on six terminal figures, with ormolu festoons of roses and other flowers, supporting a veined red marble slab. It measured 6 ft. 5 in. wide and was executed by Laurent Roland, after his own design, and was from the Borghese Palace. It brought 210 gns.

At Sotheby's a Louis XV kingwood bureau plat, with Sèvres plaques on the frieze drawers, 5 ft. 3 in. wide, made £190, a Louis XV kingwood and marquetry cartonnier, signed "Roussel M.E.," 30 in. wide, £38, and three Louis XV fauteuils, £52. A pair of Restoration small tables, in the Louis XV taste, again showed the increasing demand that exists for good quality early XIXth century French furniture. These tables, 19 in. wide, made £90.

At Knight, Frank and Rutley's a pair of Louis XVI marquetry occasional tables, 16 in. wide, made £120, a pair of French Empire mahogany and ormolu pedestals, 4 ft. 6 in. high, £100, and a Louis XVI style marquetry commode, 19 in. wide, £38.

CHANDELIERS. At Christie's sale of 22nd July a Louis XV large ormolu and crystal chandelier, with pear-shaped and faceted drops, 60 in. high, made 330 gns., and at Knight, Frank and Rutley's two early XVIIIth century Irish cut-glass chandeliers, sent by the Duke of Manchester from Kimbolton Castle, one with fleur-de-lys pinnacles and twelve scroll branches, 6 ft. 2 in. high, and the other of similar type but slightly smaller, made £550. The simplest method of distinguishing between crystal and glass is to hold a piece of crystal and a piece of glass against the cheek. The crystal is unmistakably colder to the touch. A chandelier of Venetian glass, modelled with flowers, 4 ft. 6 in. high, made £55.

RUGS AND CARPETS. A needlework carpet which is reputed to have been commenced in 1811 by the Empress Marie Louise and ladies of the French and Austrian Courts was sold at Christie's sale of 22nd June. It was worked with an all-over design of formal flowering stems in colours on a black ground, and measured 14 ft. 1 in. by 13 ft. 3 in.; 880 gns. were bid for this, and 360 gns. for a large Sparta carpet, with a central rosette medallion on a dark blue ground, 20 ft. 2 in. by 13 ft. 3 in. A Kirman hunting carpet, with a central medallion of birds, masks and flowering stems on a dark blue and pink ground, 12 ft. 9 in. by 9 ft. 9 in., made 280 gns. A Hereke silk prayer rug, signed on a panel, with a raised design on a gold-thread background, 5 ft. 11 in. by 4 ft., 285 gns. A pair of Hereke silk prayer rugs, woven in colours with a mosque design, 6 ft. 4 in. by 4 ft., made 200 gns. An XVIIIth century Karabagh carpet, with flowers on pink and yellow grounds and with birds in colours on a white ground, 14 ft. 11 in. by 6 ft. 6 in., 100 gns. An Aubusson tapestry carpet, with flowers on a buff and blue ground, 10 ft. 4 in. by 7 ft. 4 in., 65 gns. The repairs to Aubusson carpets are so costly that, unless examples are in reasonably good state, auction bidding is likely to cease at very low levels. Aubusson tapestry carpets, although they are most suitable for using in rooms furnished in Regency style, and are therefore in demand, have a much shorter life than pile carpets.

PORCELAIN. Sotheby's sale of 27th June included one of the famous Chelsea goat-and-bee jugs, in white, and with an incised triangular mark, 4½ in. high, which made £28. This was similar to the jug in the Schreiber Collection, illustrated by Rackham. A pair of rare Chelsea figures of a Negro and Negress, the former with a striped turban and puce robe, and the latter with a red and white feathered head-dress and flowered skirt, made £640. These figures were marked with the red anchor, and very similar to a pair illustrated in *The Cheyne Book*, pl. 6. A pair of Bow figures, representing Summer and Winter; summer as a girl seated on a sheaf of corn, and winter as an old man seated on faggots by a fire, 6½ in. high, made £80, and a Bow Charity group, with Charity feeding a child at her breast and with other children at her knee, 5 in. high, £52. A Bow figure of Flora, of unusually large size, modelled after a classical statue in the Farnese Palace at Rome, 17½ in. high, made £40. An attractive Derby group, after a Sèvres original by Falconet, of a youth with his hair *en queue* and with puce coat reclining at the feet of a girl in turquoise bodice and flowered skirt, 11½ in., Model No. 256 incised, £38.

An interesting beaker was sold, signed by Fidelle Duvivier, and dated 1787. This piece was illustrated in *APOLLO* for December, 1940, by Major W. H. Tapp, in his article on Duvivier. This rare outside-decorated piece, sent for sale by the author of the *APOLLO* article, was sold for £100. A set of three Derby flower dishes, the centres modelled with dahlia-like flowers, with a yellow-ground bottle of Chinese shape, made £200. A Dr.

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SALE ROOM NOTES AND PRICES

Wall Worcester scale-blue vase, painted with panels of old English garden flowers, seal mark, 8½ in. high, made £34, and two pairs of Wall period Worcester baskets with pierced sides and pink florettes, crescent mark, 8 in., made £34 and £40 each pair.

Continental porcelain included a good Meissen yellow-ground vase, painted with *indianische Blumen*, Augustus Rex mark in blue and 13½ in. high, £340. A pair of Meissen equestrian figures, the so-called Parforce Riders; cavaliers with lace-edged black tricorn hats, on oval flower-encrusted bases, crossed swords marks, 6½ in., brought £200, and a figure of a swan, from the same German factory, modelled by Kändler, 10½ in., £290. This had been in the Duke of Kent's collection. A large Sèvres part dinner, dessert, tea and coffee service of 191 pieces, decorated in rose camaieu, with date letters for 1756 and subsequent years, £380.

ITALIAN MAJOLICA. Compared to half a century ago, there are very few modern collectors of Italian majolica, and examples can consequently be bought for a small part of their former value. The late Mr. Henry Harris had formed an important collection, part of which was dispersed at Sotheby's on 20th June. An interesting Urbino Tondino, or flat dish, circa 1535, was painted with the figure of a nude man defending himself against a man in armour, holding a trident, with a horse and cock in the background. The significance of the allegory is suggested as the conflict between a State attacked by France (the cock), Venice (the man with the trident) and Spain (the horse). This dish, which was inscribed *Fuggi Spagna: marchio et francia nota*, measured 10½ ins. and brought £32. An Urbino Tazza, painted in deep tones by Orazio Fontana, of St. Jerome in the wilderness, had been exhibited at the Italian Exhibition of 1930, and, with another early XVIth century dish, made £36. An Urbino Tondino, circa 1540, was decorated with three scenes from the story of Adam and Eve: the Fall of Man, the Expulsion from Paradise (a skeleton accompanies Adam and Eve), and Adam at work. This, with another, brought £26, and two other Urbino dishes painted with classical subjects, £11. A pair of rare Della Robbia figures of angels, very finely modelled in white, and dating from the late XVth century, brought £360. They were 29 in. high.

A mid-XVIIth century Castel Durante Tazza, painted in an attractive soft palette with Pan transformed into a goat, brought £120. This had been in Baron Gustave de Rothschild's collection in Paris.

FABERGÉ. A number of pieces from Carl Fabergé's workshop were included in Christie's sale of 26th June. Many of these had been exhibited at the Fabergé Loan Exhibition of 1949, and some illustrated by Mr. Bainbridge in his recent work on the Russian goldsmith. A cigarette lighter, entirely covered in pale blue translucent enamel, with a narrow gold chased band, 58 gns., a circular silver-gilt patch-box, in enamel and gold, 3½ in. long, 44 gns., a silver-gilt oblong cigarette case entirely covered with enamel and with a small brilliant thumbpiece, 85 gns., a plain gold oblong cigarette case, of slightly curved form, 3½ in. long, 92 gns. A gold oblong cigarette case, also of slightly curved form, in two-coloured golds and with ribbed surface, 3½ in. long, 360 gns. Another gold cigarette case, in pale green enamel with gold borders, 310 gns., and an oblong gold box, with matchbox at one end and a moonstone thumbpiece, 3½ in. long, 430 gns. A set of six liqueur glasses, in gold holders with vertical bands of white enamel and scroll handles enclosing roubles of Elizabeth II, 1756, 360 gns.

JADE. The value of Oriental jade, for which there are collectors in every country, remains on a steady level; it is amongst those works of art which can be looked upon as international currency. In Sotheby's sale of 29th June, a dark green jade Koro and cover, surmounted by a roaring kylin and carved around the body with geometric fret, 12 in., made £95, and a pair of groups, each with a lady and attendant, of pale translucent lavender tone flecked with bright emerald green, 8½ in., £145. A pale lavender tone moon vase and cover, carved in relief with the Eight Horses of Mu Wang, 11 in., made £92, and a slender oviform vase, carved with Buddhist deities, of translucent grey tint with darker flecking, 8 in., £68. Another important piece was a group of a restive Mongolian pony, held by a groom, in grey-green jade with emerald markings, 8½ in., £92. Pieces of less fine quality included a flowering tree, in coloured jades, and a jar carved with archers, £11, a grey-green saucer dish, with the seal mark of Ch'ien Lung, £12, a pair of translucent green cups and saucers, with a pair of spinach-green bowls, 3½ in., £8, and a green jade figure of Ho Hsien-ku, the Maiden Immortal, the tones varying from dull to bright apple-green, 7 in., £34.

WORKS OF ART. The following unusual examples have been sold at some recent sales at Christie's. A set of four XVIIIth century white marble busts of Popes between 1721 and 1759, on square grey marble bases and white pedestals, 145 gns. A Roman white marble bust of Septimius Severus, 29 in. high, on turned marble socle and a pedestal, 60 gns. A pair of porphyry vases and covers, with French ormolu lions' mask handles, 19 in. high, 40 gns., and another pair of Louis XVI porphyry vases with ormolu

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mounts, 44 gns. A Louis XV oval gold snuffbox, 3½ in. wide, by Charles le Bastier, Paris, 1764, with the *poinçon* of J. B. Prevost, chased with rosettes and trellis, 430 gns. There are other examples by this maker in the Musée du Louvre. An Empire amboyna wood casket, originally the property of Henry Cardinal of York (1725-1807), the last of the Stuarts, mounted with silver and enamel, 125 gns. An English chatelaine and watch in a gold case, circa 1780, with ten chains of pearls and blue enamel plaques, 48 gns. A French green enamel tablet case, with an enamel miniature and inscribed "Souvenir d'amitié," 58 gns.

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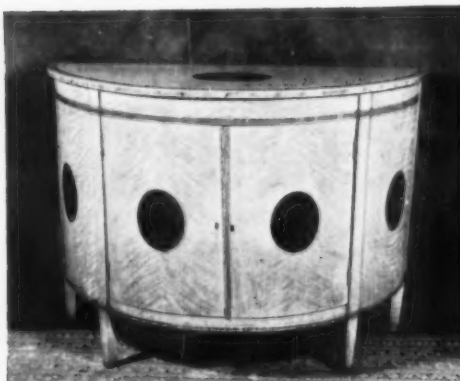
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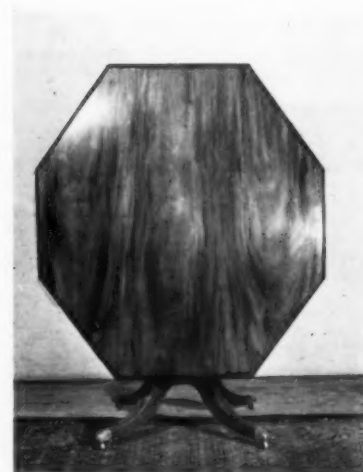


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